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# SCULPTURE: AND THE PLASTIC ART.

COMPILED BY THE AUTHOR OF THE HISTORY OF  
THE ART OF PAINTING.

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“ AND MARBLE BREATHES  
RESPONSIVE TO THE THOUGHT AND TOUCH OF HIM,  
WHOSE INSPIRATION WAKED IT INTO LIFE.”

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BOSTON:  
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## INTRODUCTION.

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THE favorable reception of the volume entitled a History of the Art of Painting, has induced its compiler to publish one on Sculpture, as a companion to the former. Like its precursor, it claims little originality, but aims only to present, in a concentrated form, the materials collected from the works of others.

The preparation of these volumes was not commenced with a view to publication. The compiler having deeply felt, during his tour on the continent, the importance of a more particular acquaintance with the history of artists and their works, in order to appreciate their merits, determined before revisiting Europe, to procure such information as might be gained from a careful study of those authors who had written upon the subject. In the intervals of leisure from other occupations, he accordingly began a course of reading, first on Painting, and afterwards on Sculpture, making copious extracts from all sources ; transcribing a fact here, and a memorandum there — a critical notice of a work of art in one place, and a biographical sketch of the artist in another. But this desultory procedure served to encumber, rather than to aid him ; and he soon found that the only way to render his labors avail-

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able, was to methodize and arrange his chaotic material. These books are the result of this effort; and in submitting them to the reader, he humbly hopes that, while serving as a guide to himself, they may not prove useless to others, who, like him, may find themselves groping, if not blindly, yet far from clear-sighted, amid the countless productions of genius which enrich the Galleries of Art in Europe.

The volume upon Sculpture terminates the self-imposed task of the compiler; and should any lover of art derive as much gratification from examining his cabinet, as he has from collecting and arranging it; or should he afford one more element of pleasure to the European traveller, his purpose will be fully answered.

T. C.

BOSTON, DECEMBER, 1849.

LIST OF THE PRINCIPAL AUTHORS, EXAMINED WITH REFERENCE TO THE COMPILATION OF THE WORK.

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Sculpture,

and

The Plastic Art.



# SCULPTURE.

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## CHAPTER I.

ANTIQUITY OF THE ART — MATERIALS EMPLOYED BY THE ANCIENTS — DIFFERENT STYLES OF SCULPTURE — ALTO-RELIEF, BAS-RELIEF, MEZZO-RELIEF — PROCESSES OF SCULPTURE — BRONZES — VARIETIES OF MARBLE — ALABASTER STATUES — LIMESTONE DEPOSITS — COMBINATION OF MARBLES — POLYLITHIC AND POLYCHROMIC SCULPTURE.

SCULPTURE, the art of modelling, carving or casting any material into a proposed form or shape, is of remote antiquity, having been practised, as there is reason to believe, long before the general deluge. The ancients appear to have availed themselves of every known substance that was capable of being employed in sculpture — clay, wax, stucco or plaster, porphyry, basalt, granite, marble, alabaster, ivory, bone, wood of all sorts, various kinds of metal, and terra cotta (baked earth,) in which last material are found countless figures, lamps, vases, architectural ornaments, and domestic utensils.

The productions of sculpture are either entire or insulated figures, which may be viewed from all sides, such as statues and groups, or objects more or less raised without being entirely detached from the back ground with which they are connected, which is termed relief. The kinds or degrees of relief are defined by modern writers and artists, by the expressions Alto, or high relief, where the object projects so as to be nearly round ; Basso, or low relief, when the work is slightly raised from the

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ground ; and Mezzo, or half relief when one half of the figure rises from the plane, with no projection beyond the face of the original ground.

The technical or mechanical processes of sculpture are, for the most part, extremely simple. The sculptor having conceived or invented his subject, usually begins by making a slight sketch of it, either drawing it on paper, or at once modelling it *in small*, in clay or some other soft material. The genius of the artist is displayed altogether in the model ; for the process of afterward copying it in stone, is chiefly mechanical, and may often be executed by another person as well as by the sculptor himself. The first thing which the artist procures, is a frame of wood or iron, according to the strength required, to give support to the limbs and different parts of the figure. Upon the frame, which is fixed upon a turning-banker, as it is called, the figure is then built up in clay, the moulding being performed with the hands, and with various instruments of wood and ivory ; and on the careful completion of this — the model — depend the correctness and beauty of the statue. At this stage, the draught or original idea is reconsidered, and, with the assistance of the human figure, more minutely studied and carried on to completion. Statues are frequently modelled nude, and afterward draped ; and, to insure accuracy of proportion and gracefulness of shape, draperies are generally arranged upon lay figures, and from these the details are copied by the artist. As the clay loses its original proportions by drying and shrinking, the next care of the artist is to procure a model in plaster. This is effected by covering the clay model completely with a mixture made of plaster of Paris and water. When this covering is sufficiently hardened, the clay within is carefully removed, and there remains an exact mould of the model. This being washed and the interior brushed over with a composition of oil and soap, the mould is thoroughly filled in all its parts with semi-liquid plaster of Paris, which in a few days becomes sufficiently hard, and the mould being knocked off with chisels, a cast of the model is procured entire.

To execute a statue in marble which shall exactly correspond

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to this pattern or model, is a work of mechanical, rather than inventive skill. It is performed by finding in the block of marble, the exact situations of numerous points corresponding to the chief elevations and cavities of the figure to be imitated, by means of an instrument, usually consisting of a long brass or steel needle attached to a pole or standard, and capable of being extended and withdrawn. The statue having been rudely blocked out and pointed, the marble is in this state put into the hands of a superior workman, called a carver, who copies the more minute portions of the work by means of chisels of various sizes, rasps and files. The work being forwarded as far as may be deemed expedient, the sculptor himself proceeds to give it the finishing strokes, by retouching and improving the details of form and expression, by producing varieties of texture and surface, and by giving that general quality or appearance to the whole, which constitutes what is called harmony or effect.

The ancient sculptors appear to have relied almost wholly upon the chisel, and to have used that instrument with great boldness and freedom; while the moderns, on the contrary, approach the surface of the statue with extreme caution, and employ safer means for giving the last finish.

Statues intended to occupy situations in which they might be exposed to violence, were commonly made of bronze. This material, consisting of an alloy of copper with about eight or ten per cent of tin, resists both mechanical injuries, and decay from the influence of the atmosphere. The ancients used this compound for many purposes for which iron and steel are now appropriated, as instruments, swords, springs, nails, etc. They did not possess the art of founding large statues, but cast them in detached portions and afterwards joined them by a process called "hammer-work." The statues of Marcus Aurelius at Rome, of Cosmo de' Medici at Florence, and of Henry the Fourth, formerly at Paris, were thus constructed. The first and largest piece of bronze sculpture formed in a single cast, was the Equestrian Statue of Louis the Fourteenth, on the Place Vendôme at Paris, which was destroyed during the Revolution.

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The moulds in which bronze statues are cast, are made on the model out of plaster of Paris, to which brick dust is added to resist the heat of the melted metal. The parts of the mould are covered on the inside with a coating of clay as thick as the bronze is intended to be. The mould is then closed and filled with a nucleus or core of plaster and brick dust mixed with water. When this is done, the clay is carefully removed. The mould and its core are then thoroughly dried, and the latter secured in its central position by short bars of bronze, which pass into it through the external parts of the mould. The whole is then bound with iron hoops, and, when placed in a proper position for casting, the melted bronze is poured through an aperture left for this purpose. Of course, the bronze fills the cavity previously occupied by the clay, and forms a metallic covering to the core. This is afterwards made smooth by mechanical means. Statues or other works of art cast in this compound metal, are technically called "bronzes."

The variety of marbles known and used by the ancients is almost infinite. The Latin word *marmor*, marble, derived from the Greek word *μάρμαρος*, shining, was applied indiscriminately by the ancients to all stony masses that admitted of being polished; but it is now restricted to those finer varieties of Carbonate of lime, which, being of a closer grain, are susceptible of a superior polish, and are remarkable either for their whiteness, or for the beauty and variety of their colors. Among artists, however, this term is sometimes extended to porphyry, basalt, jasper, serpentine, etc. when polished. The word antique marble is generally employed with reference to those whose quarries are now unknown, or not explored.

The marble held in the highest estimation by the ancients, and termed by them Lychnites, its quarries being often worked by lamplight, is the Parian, obtained from the Isles of Paros and Naxos, in the Archipelago. It is white, but often with a slight tinge of yellow; the celebrated statues of the 'Venus de' Medici,' 'Diana Venatrix,' and 'Venus leaving the Bath,' are of this marble. In the second rank was the Pentelic marble, from

Mount Pentelicus in the neighborhood of Athens. Its color, like that of the Parian, is white, but it usually has a cold bluish tone, arising from the gray, and sometimes greenish zones pervading it; while the general hue of the marble of Paros is warm and creamy. In the Age of Pericles, when the arts had attained their full splendor, the preference was given by the Greeks to this; and it was the material of the principal monuments of Athens, as well as the Statues of ‘Esculapius’ and the ‘Dying Gladiator.’ The white marble of Mount Hymettus in Attica was much esteemed; it resembled in color the Pentelic, but inclined a little to the gray. The ‘Statue of Meleager’ was of this material, and Pliny informs us that Lucius Crassus the orator, adorned his palace with six columns of it, twelve feet in height; an instance of unusual luxury, which was reflected upon by Marcus Brutus at the time. The Greek marble, to which the statuaries of Rome, have given the name of Marmo Greco, is of a bright snow white color, close and fine grained, of a hardness superior to that of the other white marbles, and is susceptible of high polish. This is one of those varieties which being found near the river Coralus in Phrygia, were called Coralitic, or Coralic marble by the ancients. The Verd antique is an irregular mixture of granular limestone, and green serpentine, and was known to the ancients under the name of marmor Spartanicum, or Lacedaemonicum. The Red antique marble (rosso antico of the Italians, Aegypticum of the ancients,) is of a deep blood red color, here and there traversed by veins of white, and, if closely examined, is found to be sprinkled over with minute white dots, as if strewed with sand. It is not known from whence the ancients obtained this marble, but it is generally supposed to have been brought from Egypt. The ‘Antinous’ and a ‘Statue of Bacchus,’ at the Louvre, are made from it. Of the Jaune antique there are three varieties; the first has more or less the color of the yolk of an egg, and is nearly of an uniform tint; the other is marked with black or deep yellow rings; and the last is merely a paler variety of the first. These different marbles for which the Siena marble of

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Italy is considered a good substitute, are found only in small detached pieces, and in antique inlaid work. The antique Breccia has a black ground, containing gray, red and purple portions or fragments. It is considered one of the most beautiful marbles hitherto discovered; its native locality is not known with certainty, though it is conjectured to have been found in Africa. The Luni marble, known to us as the Carrara, is found in Tuscany, between the towns of Lucca and Spezia, though it does not appear to have been quarried by the ancient Etruscans, as few if any of their monuments are of this material. The earliest mention of it is in the time of Julius Cæsar. It is extremely white, of a close grain, but is seldom found in large masses entirely pure, veins and spots of black, gray, red and yellow, (oxides of iron) frequently occurring in it. The fracture is granular and shining, and bears a close resemblance to loaf sugar. In the centre of the blocks of this marble, large crystals are sometimes found, which resist the chisel, and are well known by the name of the Carrara diamonds. Most mineralogists coincide in the opinion that the ‘Apollo Belvidere’ is of Carrara marble, but the Roman sculptors look upon it as from the quarries of Greece. The Seravezza quarries, from which Mr. Powers procured his marble for the statue of the Greek Slave, and which he employs most frequently for his busts, adjoin those of Carrara. The texture is fine and hard, and it is remarkable for its freedom from blemish or imperfection. There is also a white marble quarry near the village of Laruns, among the French Pyrenees, producing a stone harder than that of Carrara, and sometimes traversed by gray veins; this has been employed for the statues in the Place de la Concorde, and for the bas reliefs on the exterior of the church of the Madeleine at Paris.

The purest statuary marble yet found in our own country, has been quarried at Rutland, in the State of Vermont. It is of a clear white color, translucent, with a fine grain, and will, it is hoped, for purposes of sculpture, possess the qualities of the Carrara marble. The quarries in Greece and Egypt are no longer worked, and the chief supply of statuary marble is from Italy.

Small statues, busts and vases are also frequently sculptured in Alabaster, the common name among artists for Gypsum and the Calcareous Sinter of modern mineralogy. It is very easily worked, susceptible of considerable polish, and has a greater or less degree of translucency. The Temple of Fortune at Segä was probably built of alabaster, as Pliny informs us that it had no windows, but that a mild light was transmitted through its walls.

Alabaster has been divided by statuaries into two sorts, the common and the oriental ; under the latter of these, are ranked the hardest, the finest and the best colored pieces; and as the colors are often in veins or dentritic, a number of sub-varieties are thus also produced. That most esteemed among the ancients, came from Caramania, Syria and Upper Egypt, where was a town from whence it received its name. The most beautiful specimens at the present day are found in Italy and Spain, while inferior kinds are from France and Germany. The gypseous alabaster does not endure so long as marble, when exposed to the weather ; the sulphate of lime of which it consists being more readily dissolved and corroded by the rain than the carbonate of lime, which constitutes marble.

In many places hot sulphureous waters rise out of the ground, of a turbid wheyish color, occasioned by a quantity of gypsum or chalk which they hold suspended in a state of half solution. In proportion as these grow cool and lose their carbonic acid, the earthy particles are deposited, lining the bottom and sides of the channels in which they flow, with a thick crust of stalactite of a dazzling white, resembling compact alabaster. The most remarkable spring of this description in Europe, is situated on a mountain near Radicofani, supplying the baths of St. Philip in Tuscany, and forming the source of the little river Paglia. The circumstance of the deposit suggested to Dr. Vigni the idea of establishing on this mountain, a manufacture of artificial alabaster ; and very fine impressions of bas reliefs are obtained, by exposing sulphur moulds properly prepared, to a current of the water, till they have become filled with the earthy deposit. The

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brilliancy of the models is completed by brushing them with a stiff brush and rubbing them with the palm of the hand, when they become semi-transparent and very beautiful. The time required for these productions varies according to the thickness, from four weeks to four months. A spring of this same kind, has been applied to similar purpose in Peru; and many of the bas reliefs and images, made use of by the Catholics of Lima in their religious edifices are said to have been formed in this manner.

Granular gypsum, when deprived of its water of crystallization by burning, constitutes the substance generally known under the name of Plaster of Paris, which is so extensively employed for casting statues and busts in moulds, for taking impressions of medals and bas-reliefs, and particularly for the formation of mouldings and foliage in ornamental architecture.

The combination of different marbles in the same work was called Polylithic; and when painting or coloring was resorted to, it was called Polychromic sculpture. These unions, which modern taste disapproves, were adopted by the most celebrated artists of antiquity, and during the most flourishing period of sculpture and architecture in Greece.\* The various architectural portions of their temples were "picked out" in red and blue to indicate the mouldings or smaller members of the sculptures; and the back grounds of the relief were frequently colored to give further effect to the design. Another species of barbarism, which the most zealous admiration of Grecian genius cannot qualify or excuse, is the introduction of foreign substances, either metals, precious stones, or glass, for eyes in busts and

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\* Mr. Gibson, the English sculptor, in his recent statue of the Queen, has revived an ancient custom, and introduced color and gold upon the marble. The rim of the tiara, and the dolphins ornamenting its circlet are yellow; the embroidery of the robe, and the rose, shamrock, and thistle are in red and blue; while the acorns pendent from the extremities, are also yellow. It is stated, however, that the application of color is so delicate, and the tone so subdued, that no effect of glaring contrast is produced; and that the pale purity of the marble does not, as a whole suffer from the partial tinting.

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statues, examples of which occur in works even of the best period of the art. Another peculiar combination rather referred to, than described by ancient authors, is that by which tints or shades of color were produced. Plutarch states that the sculptor Silanion made a statue of Jocasta, the wife of Laius, king of Thebes, in which she was represented dying; and in order to render the countenance more expressive, the artist had so ingeniously mixed the metals of which the statue was composed, as to produce a pallid appearance. Pliny also mentions a statue of Athamas at Delphi. This work, he says, was not entirely of iron; for the artist Aristodinas, wishing to depict confusion and remorse in the countenance of the king after the murder of his son Learchus, whom he had precipitated from a rock, used a mixture of iron and bronze, which should imitate in some measure the blush of shame. The few writers who refer to these effects are very general in their remarks, and give no technical details concerning these combinations.

## CHAPTER II.

ORIGIN OF THE ART OF SCULPTURE — ART AMONG THE JEWS — SCULPTURES AT BABYLON — NINEVEH AND THE NIMROUD MARBLES — PHœNICIAN OR PUNIC ART — RUINS OF PETRA — CHINESE SCULPTURE — ART OF SCULPTURE AMONG THE PERSIANS — RUINS AT PERSEPOLIS — SCULPTURES AT PALMYRA — BAAL-BEC — TEMPLES AT PÆSTUM — THE XANTHIAN MARBLES — HINDOO SCULPTURE — TEMPLE OF ELEPHANTA — BUDDHA TEMPLE AT SALSETTE — EXCAVATED TEMPLES AT ELLORA — NIEBUHR'S OPINION OF THESE MONUMENTS.

THE few notices scattered over the writings of the ancients, are quite inconclusive as to the common origin of the art of sculpture ; although there seems reason to believe, that, if not at first, it was very early employed in the service of religion, as it was found necessary to place before the people the images of their gods, in order to enliven the fervor of their devotions. Religious feeling doubtless had its share in forwarding the progress of the art ; for man, even in his rudest state, always has a belief that good and evil emanate from some superior power ; and unable to comprehend a divine essence or spirit, has, by degrees, been led to offer his addresses to some visible object as its representative.

The family of Noah, as they emerged from the ark, after paying their grateful adorations to the Deity, who had preserved them in order to perpetuate their race, erected "an altar of un-hewn stones and offered sacrifice thereon." This is one of the most ancient examples of postdiluvian monumental structures on record. Josephus informs us that the children of Seth erected two pillars, the one of brick and the other of stone, on which were engraved the principles of Astronomy. The making of bricks, the building with hewn stones, and the art of sculpture here shown, are proofs of a knowledge of the arts and sciences,

and a proportionate degree of a state of civilization. In Exodus, Bezaleel and Aholiab are expressly named as sculptors, who assisted Moses in the construction of the Tabernacle, and were inspired with the Spirit of God, “to devise cunning works in gold and in silver, and in brass, and in cutting of stones, and in carving of wood, to make any manner of cunning work.”

The Old Testament abounds with allusions to the subject of idolatrous worship. In the Book of Genesis we are informed that when Jacob, by the divine command, was returning to Canaan, his wife Rachel carried along with her the Teraphim or Idols of her father; in Exodus we have a description of the “molten calf” set up by the Israelites, whilst Moses was absent upon the Mount; and in Samuel mention is made of the Image of Dagon, the god of the Philistines, which fell “upon its face to the earth, before the ark of the Lord.”

Throughout the whole of the Jewish history, but more especially in the latter parts, frequent mention is made of molten and graven images, on account of which the denunciations of the prophets were so loud against the nations. The first form under which these false gods were represented, was a simple column, the worship of which, seems to have been very prevalent among the people of Israel throughout the entire period of the regal government. As knowledge increased among them, their Idols naturally assumed more complicated forms, and their execution is explained by various passages in Scripture, in which mention is made of Idols “constructed of wood, and overlaid with silver and gold.” The idolatry of the Jews terminated with the Babylonish captivity; after which, they observed so closely the Letter of the Law, that images and statues became highly offensive to them.

Engraving upon precious stones appears to have been practised at a very early period. In the Pentateuch is a description of the breastplate of the Jewish high-priest, in which were twelve precious stones, each having the name of one of the twelve tribes of Israel engraven upon it; and it is recorded that a command was given to Moses, to “make a plate of pure gold, and grave

upon it like the engraving of a signet, ‘ Holiness to the Lord.’ ”

Profane writers also make mention of early specimens of sculpture. Herodotus visited Babylon while it was in a state of tolerable preservation, and in describing the Temple of Jupiter Belus, he says, “ in a chapel which stands below, within the temple, is a large image of gold, representing Jupiter sitting upon a throne of gold, by a table of the same metal;” he alludes also to another Statue of solid gold, twelve cubits high, which, he says, was not seen by him, but described to him by the Chaldeans. According to Diodorus Siculus, the weight of the statues and decorations in and about the Temple amounted to five thousand talents in gold; and their value has been estimated at about one hundred millions of dollars. The vessels and ornaments are supposed to have been those which Nebuchadnezzar had brought to Babylon from Jerusalem; for he is said to have dedicated in this Temple the spoils of that expedition.

Semiramis, the wife of Ninus, finished the stupendous walls of Babylon, which were reckoned among the seven wonders of the world, and her palace is celebrated by historians for the emblematical sculptures, with which the walls were covered, and for the colossal statues of bronze and gold of Jupiter Belus, of Nimrod, and of herself, with her principal warriors and officers of State.

Discoveries of the highest importance have been made recently on the site of ancient Nineveh, by M. Botta, the French consul, residing at Mossul. He commenced operations in 1843, in the enclosure on the river, and for some time discovered nothing but bricks and fragments of but little value. Meantime the inhabitants of the environs, seeing the consul engaged in these researches, brought to him bricks with inscriptions, and other remains of antiquity, which induced him to send his workmen to a village called Nimroud, about twenty-five miles distant from Mossul; their exertions were rewarded by the discovery of an edifice, which, from the number and style of the sculptures, he considered to have been a royal palace. Among the most inter-

esting objects which have come to light are two colossal statues of winged Bulls, fifteen feet high, with human heads, placed on each side of a passage seven feet and a half wide, forming as he presumes, a portal of striking magnificence and grandeur. The bas reliefs and inscriptions are without number, representing battle scenes and warriors, with horses and chariots all exquisitely sculptured, often lower than the Greek, but higher than the Egyptian.\*

From the peculiar position held by the Phœnicians, and their character for enterprise and ingenuity, it is much to be regretted that we possess no specimens of their design. Inhabiting a barren country, they applied themselves to commerce and the arts; and were distinguished for their excellence in manufactures and in all works of taste and elegance. In the time of Solomon, Tyre seems to have possessed the superiority in these arts, and to have retained it, till her daughter Carthage rivalled and surpassed her. The sculptures in the temple built by that prince, which appear to have been very costly and magnificent, were made by Tyrian artists.†

The only existing specimens known to be of Phœnician or

\* During the last year some very interesting sculptures from the same locality, which have taken the name of the "Nimroud marbles," have been removed to England and deposited in the British Museum, through the united exertions of Mr. Layard and Sir E. Fellowes. The extent and magnificence of the two palaces described by Mr. Layard in his recently published work upon "Nineveh," as well as the elaborate details of the sculptures, lead to the conclusion, that they are of such remote antiquity as to afford the most satisfactory evidence of the early civilization of the human race; and their date is allowed to be not later than the commencement of the first Assyrian empire.

† A company was formed at Paris, in the year 1837, for the purpose of exploring the ruins of the ancient city of Carthage, long the mistress of the Mediterranean, and the rival of Rome; and their labors were attended by great success. Two villas were discovered on the sea shore near Bourj Jedid, about one hundred and twenty miles from Tunis, buried fifteen feet under ground, the walls of which were ornamented similarly to those at Pompeii with paintings in fresco and beautiful mosaics, representing gladiatorial contests, horse races, animals, birds and plants.

Punic art now extant, are coins ; all of which, excepting those made for the Carthaginians by Greek artists, are in a minute, sharp style, executed with much neatness and precision, but without any of the higher character of the art.

In the remarkable ruins of Petra, the rock-environed and almost inaccessible city of the Nabatheans, which was enriched by the commerce from the Red Sea, there are found rock built temples with domes, theatres, sepulchres, and colossal statues, arbitrarily composed, and in many instances disfigured by a love of fantastic multiplicity of form. This ancient and extraordinary city is described by Mr. Stephens in his highly interesting and instructive work entitled “Incidents of Travel,” as encompassed on all sides by mountains rising from five to six hundred feet in height, enclosing a natural amphitheatre from two to three miles in circumference. The whole of this vast area is now a waste of ruins, dwellings, palaces and triumphal arches, all prostrate together, in undistinguishable confusion. At the extremity of the valley stands the façade of a temple, not built, but hewn out from an enormous and compact mass of freestone, which M. Laborde considers worthy of being ranked among the wonders of the world. Six pillars, thirty-five feet in height, with Corinthian capitals, support an ornamented pediment, above which stand six smaller pillars, the centre pair crowned by a vase, and surrounded by statues and other ornaments. “Though coming directly,” says Mr. Stephens, “from the banks of the Nile, where the preservation of the structures excites the admiration and astonishment of every traveller, we were roused and excited by the extraordinary beauty-and excellent condition of the great Temple of Khasne at Petra, the columns and ornaments of which stand out fresh and clear as if but yesterday from the hands of the sculptor.”

The only inscriptions hitherto discovered at Petra are two which M. Laborde met with among the tombs: one in Greek characters, so much mutilated as to be illegible, and the other in Latin, commemorative of a Roman consul who died at Petra, when governor of Arabia.

Sculpture among the Chinese, whose great empire has pretended to the highest antiquity in its cultivation, has so far as regards the human figure, been much neglected; which is the more extraordinary, as the ingenuity and beauty of their finer manufactures, and more delicate works, and their exquisite nicety in chiselling both granite and marble, have for many years claimed universal attention. The peculiar institutions of their country are at present an insuperable barrier to their attaining any skill in nudities; but their draperies executed in clay, are often admirable.

The ruins of Persepolis are the principal existing remains of Persian architecture and sculpture. The Palace called by the Arabs Chehul Minar or the Forty Columns, is one of the noblest and most beautiful pieces of architecture remaining of all antiquity; but the fragments of sculpture are of gigantic dimensions and very rude, and furnish us with an idea of the mere infancy of the art. Within the portals are carved in stone, the heads and breasts of two animals similar to Sphinxes, twenty-two feet in length and fourteen and a half in height, with the body of a horse, and legs thick and short like those of a lion; some travellers have supposed that they might have had human heads, one of them having a crowned bonnet like a turret. At a little distance from the portals is a staircase, the sides of which are ornamented with a variety of figures in bas relief: this conducts to a magnificent hall, called the Hall of Columns. The traveller passes thence through an entrance of granite to the remains of a large square building, the doors and windows of which are still standing; they are of black marble, and polished like a mirror. On the sides of the doors at the entrance are bas reliefs of two figures at full length. One of them represents a man holding a goat by the horns, and before them walks the figure of a man, with something in his hands like an instrument of sacrifice. This device is common throughout the palace.

The mechanical execution of the monuments at Persepolis is very perfect; and no country on earth, Egypt only excepted, affords such specimens of masonry as these ruins. The sculp-

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ture shows the state of that art to have been nearly the same as among the Egyptians, the drawing of the figures being rude and stiff, and nearly all represented in profile without any attempt at grouping, while the clumsy expedient of indicating a king or chief personage by making such figure larger than the rest, is usually adopted.

The inscriptions upon these ruins are in a three-fold character, comprised under the name of arrow-headed letter and are also in three different languages. The oldest character, undoubtedly, consisting of letters, is according to the unanimous opinion of critics, in the Zend language, a sacred idiom of the Magians: the characters of the second seem to belong to the Pehlvi language; and the third are perhaps Assyrian or Babylonian. The meaning of these ancient inscriptions, no one has hitherto been able to decipher; though Dr. Hyde has stated, that some of them which are in Arabic, Greek and Persian, are in praise of Alexander the Great, and consequently are later than that conqueror.

Many interesting relics of architectural sculpture exist at the present day, at Palmyra, the celebrated city of Zenobia, the Queen of the East, situated near the centre of the great Syrian Desert, and rivalling with their magnificence and splendor anything that antiquity has left in either Greece or Italy. The ruins of this city which were visited about the middle of the eighteenth century, and beautifully delineated and described by two English travellers, Messrs Wood and Dawkins, consist of forests of Corinthian columns, erect and fallen, dilapidated temples and arches, half buried porticoes, and vast masses of sculpture and statuary, scattered over an extent of several miles. The most beautiful ornament is the Temple of the Sun, and it is also in the best state of preservation. The entire space containing its ruins is a square of two hundred and twenty yards, encompassed with a stately wall, built of large square stones, and adorned with pilasters within and without, to the number of sixty-two upon each side. Within the court are the remains of two noble marble pillars, thirty-seven feet in height, and the

temple was encompassed with another row fifty-two feet in height, the capitals of which are most exquisitely wrought. In the centre of the buildings, on the west side, is a magnificent court, on the remains of which are some vines and grapes admirably carved in imitation of nature. Just over the door, are discerned a pair of wings, but the body, whether of an eagle or an angel, has been destroyed. The north end of the temple is adorned with curious fret work, and bas reliefs; and in the centre rises a dome or cupola, about ten feet in diameter.

Baalbec, the ancient Heliopolis or City of the Sun, situated about forty miles north of Damascus, is another ruin of the same description as Palmyra. The principal monument here is a large edifice, whose lofty walls and rich columns designate it as having been among the most splendid of ancient temples. Its apparent length was about nine hundred feet, and its width four hundred and fifty; and it was approached by a magnificent flight of steps, of which there are few remains. The entrance to the portico was by a row of twelve columns, flanked by wings, ornamented with pilasters. The interior is choked up with heaps of ruins, but these when surmounted, lead to an octagonal court of one hundred and eighty feet in diameter, strewed with broken shafts of columns, mutilated capitals, wrecks of pilasters, vases, and other architectural and sculptured fragments. The buildings to the right and left, form a sort of gallery, which contains various chambers; and at the extremity of the court is the cell or body of the temple, ornamented with six colossal columns, the shafts of which are fifty-eight feet in height, and fifty-two in circumference. Few architectural remains of the ancient world are more rich in decorations than those of Baalbec. Many of the fragments remaining contain panelings richly sculptured with representations of 'Jupiter and the Eagle,' 'Leda and the Swan,' 'Diana with her Bow and Crescent,' and several busts in the costumes of emperors and empresses.

The remains of the once opulent and magnificent Pæstum, consisting of three ruined Temples and an Amphitheatre, are located in a vast and desolate plain, about twenty-five miles dis-

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tant from the city of Salerno. The origin of Pæstum is involved in obscurity. It was called Posidonia by the Greeks, and, according to Livy, was an ancient colony, prior to the first Punic war. The utmost taste for art seems to have reigned there, and all which could in those days be imagined of ingenious, of delicate or voluptuous, was to be found within its walls.

These edifices which are now known by the names of the Temple of Ceres, of Neptune, and the Basilica, are constructed of an exceedingly hard, but porous and brittle stone, of a brownish gray color, resembling travertino, which according to Mr. Macfarland, who passed a considerable time at Paestum, is formed from the sediment of the sulphurous waters of the Salso, which runs in different branches across the plain. The Temple of Neptune is the most majestic and apparently the most ancient of the temples. It has two fronts each adorned with a pediment, supported by six fluted columns, twenty-six feet in height, six feet ten inches in diameter ; on each side are twelve similar columns, and a Doric frieze and cornice is extended around the building. The Temple supposed to have been dedicated to Ceres, exhibits a lighter and more elegant style of architecture, and is consequently less imposing than that of Neptune. The third edifice is the largest, having nine columns on the ends, and sixteen upon the sides : the interior was divided into two equal parts by a row of columns extending from one entrance to the other, of which but three are now standing ; and from the fact of there being no appearance of altars, it has been denominated the Basilica. This magnificent city was burnt and laid waste by the Saracens, in the year 915 ; and Roger Guiscard, the Norman, completed its desolation in the following century, by transporting a great portion of the columns and marbles to Salerno, for the purpose of decorating the churches which he was employed in erecting. During the middle ages the ruins of Pæstum remained unnoticed and comparatively forgotten, till about the middle of the last century, when a taste for the arts and antiquities was revived, and those magnificent remains were again brought into notice.

The Xanthian marbles, which form one of the most attractive portions of the British collection of antiquities, were discovered in 1838, by Sir Charles Fellowes, in or near Xanthus, the ancient capital of Lysia, a small country on the southern coast of Asia Minor. The remains of Xanthus are represented as of a very early age, and portions of its walls as Cyclopean. The ruins consist of walls, temples, tombs, triumphal arches, and a theatre, and are in numerous places covered with inscriptions, many in a perfect state, but in an unknown language, resembling in appearance the Phœnician or Etruscan.

The principal marbles of this collection are two entire tombs, which from their sculptures have been named, the Winged-chariot, and the Harpy Tomb. The former is of white marble, elaborately sculptured on all its sides, and upon one portion of the roof is a group representing a warrior carrying a shield, in the act of stepping into a chariot, to which are attached four beautifully formed horses, prancing in various attitudes ; the driver is leaning forward with his arms stretched out, holding the reins and a whip or goad. A nearly similar chariot and horses are carved on the other side of the roof, varying only in the attitudes of the figures. The Harpy tomb acquired its name from the curious bas reliefs with which it is covered, illustrating as some have supposed, the classical fable of the Harpies. The figures are here represented, with the head of a female, and the body which terminates with the trunk, has wings and a tail like those of a pigeon : from under the wings projects a bird's claw, clasping the legs of a child, which is carried in the bosom of the figure. Independent of the mythological interest of the subjects represented upon it, it is important as a style of art, which in Italy is called Pelasic ; the drapery lying in plaits rather than folds, and adhering closely to the limbs. Many beautifully wrought marbles are built as materials into the walls of the Acropolis, without any regard to their sculpture ; lions, warriors, chariots and horses are traced in many of the fragments ; and on the site of a small temple, Sir C. Fellowes found a frieze ten or twelve feet in length, and twelve inches in width, represent-

ing a series of fifteen small dancing figures with flying drapery.

Many remarkable specimens of Hindoo sculpture exist at the present day, in the celebrated Hypogaea or Cavern Temples of India, whose antiquity at the most moderate computation extends to several centuries before the Christian era, and is by some carried back to periods lost in the obscurity of fable. The most remarkable of these are Elephanta, Kennerah and Ellora. Many of these excavations are of prodigious extent, being composed of a series of apartments and recesses cut out of the solid rock, amounting in some instances, to an almost incredible number ; elaborate embellishments of detail are frequently bestowed upon the columns, while the walls are completely covered with colossal statues and sculptures. The island takes its name of Elephanta from the colossal statue of an Elephant, formed of black stones, which stands on the open plain near the shore. The subterranean Cave or Temple is formed in a hill of stone, about three quarters of a mile from the beach, and has been particularly described by M. Niebuhr. It is one hundred and twenty feet in length, and the same in breadth, exclusive of the chapels and adjacent chambers. Its height within is nearly fifteen feet, and its massive roof is supported by columns, or pillars of rock, which have been left standing by the architect. They are short in proportion to their thickness, and their capitals bear some resemblance to round cushions, pressed by the mass of the superincumbent mountain. The walls of the temple are ornamented with figures in bas-relief, so prominent that they are joined to the wall only by the back. Many of them are of colossal size, some measuring ten, some twelve, and some even fourteen feet in height.

The wall at the upper end of this cave, is crowded with sculpture. The attention is at first arrested by a colossal bust, eighteen feet in height, representing a being with three heads ; the middle face is represented in full, and expresses a dignified composure, and the head and neck are splendidly covered with ornaments. The head on the left is in profile, and the head

dress rich; in one of the hands is a flower, and in the other a fruit resembling a pomegranate; the expression of the countenance is by no means unpleasant. The head on the right is different, the face is in profile, the forehead projects, the eyes stare, snakes supply the place of hair, and the representation of the human skull is conspicuous on the covering of the head: one hand grasps a huge, and the other a smaller snake; and the whole together is calculated to strike terror into the beholder. This group is supposed to be a personification of the three grand attributes of that Being for whom the ancient Hindoos entertained the most profound veneration — the middle head, representing Brahma, the Creator, who presides over the land; that on the left, Vishnu, the Preserver, who presides over the water; and that on the right, Siva, the Destroyer, who presides over fire; these three are one God, and form the Trimourti, or Hindoo Trinity.

The Temple appears to have been dedicated to Siva, since he appears very frequently with his usual attributes. In one instance he is represented as half woman and half man, with one breast and four hands, in one of which he holds a snake. These bas-reliefs bear no comparison, either in execution or design, with the works of the Grecian sculptors, but are greatly superior in elegance to the remains of ancient Egypt, and are finer than those which have been rescued from the ruins of Persepolis; and as the Greeks and probably also the Egyptians, drew the first elements of their knowledge from India, M. Niebuhr is of opinion that the arts were cultivated by her ancient inhabitants with much greater skill than is commonly supposed.

Various have been, and are to this day, the conjectures respecting the early history of the cave of Elephanta. Some, without sufficient authority, have deduced its origin from the Egyptians, from the Jews, or from Alexander the Great; but from the striking resemblance in several particulars of the figures and sculptures to the present Hindoo race, Goldingham is of opinion that the ancestors of these people were its fabricators,

and that it was a temple dedicated principally to Siva, the Destroyer.

Larger excavations of this kind are found in the neighboring island of Salsette, where the Temple Caves are very numerous, but for the most part small, cut in two sides of a hill, at different heights and of various forms. Some of the smaller ones, appear to have been the residences of monks or hermits. The largest cave is a Buddhist temple, the entrance to which is formed by a lofty portico ; and detached a little to the left, stands a high octagonal column, with three lions sculptured on the top, seated back to back. On the east side of the portico is a colossal Statue of Buddha, with hands raised in supplication. Above the screen which separates the vestibule from the temple, a number of male and female figures are carved, intended to represent dancers. The ceiling of the cave, which is a semi-circular arch, is supported by a colonnade of thirty-five octagonal pillars, fourteen feet in height, with capitals of Elephant caryatides ; and at the extremity of the excavation is a cylindrical mass of stone, twenty-three feet high, and forty-nine in circumference, surmounted by a dome-like top, which is supposed to cover the remains of Buddha.

But these are far surpassed by the Temples of Ellora, another town of Hindostan, about two hundred and fifty miles from Bombay, and which may be considered near the centre of India. Here we have a granite mountain, which is in the form of an amphitheatre, completely chiselled out from top to bottom, and filled with innumerable temples ; the God Siva, alone, having, it is said, about twenty appropriated to himself. In the sixth volume of the Asiatic researches, Sir C. W. Malet has given a particular account of these wonderful excavations. As to their origin or date, no information he was able to obtain, afforded him any satisfaction. He has no doubt however that they were the works of people, whose religion and mythology were purely Hindoo ; and he adds that most of the excavations carry strong marks of dedication to Mahdew as the presiding deity. A tradition states that Viscamarna was the architect of the chief tem-

ple, which bears his name, and that Vishnoo and the Santhones were his assistants. The vault of this temple, which is one hundred feet in height, one hundred and forty-five in length, and sixty-two in width, is supported by several rows of columns, which form three galleries, one above the other. The friezes and panels in the walls are covered with bas reliefs representing mythological personages and acts of the Brahmin religion ; and there are still standing, in twenty-four separate divisions, colossal figures of Indian deities, each cut from a single block of marble, the execution of which, although on the whole it may be called rude, exhibits in some parts, a certain development of taste, and an advanced period of the art of sculpture.

“ These monuments of the ancient splendor of the Indians,” says Niebuhr, “ deserve the attention of scientific men. We visit the pyramids, which are in no wise worthy of comparison with these temples and pagodas. It would require more labor and skill to excavate such spacious apartments in the rocks, and to ornament them with such large and beautiful pieces of sculpture, than to raise those huge piles of soft calcareous stones which the builder found ready at his hand. The pyramids appear to have been reared by the toil of barbarous slavery ; the temples of India are the work of an intelligent and enlightened people.”

## CHAPTER III.

EGYPTIAN SCULPTURE — HISTORICAL SKETCH OF EGYPT — MATERIALS USED BY THE EGYPTIAN SCULPTORS — EARTHEN JARS OR CANOPI — CHARACTERISTICS OF EGYPTIAN ART — MONUMENTS OF EGYPT — HIEROGLYPHICS — RESULT OF NAPOLEON'S EXPEDITION — CHAMPOLLION — THE ROSETTA STONE — THE TABLET OF ABYDOS.

AMONG all the nations of antiquity none appear more worthy of study than the Egyptians. Its history, at a very remote period, stands connected with that of the people of God, who sojourned there for several centuries, and probably assisted in preparing the materials, and in the erection of those magnificent edifices and monuments, the ruins of which are attracting at the present day the curiosity and interest of a great portion of the scientific world.

The earliest and most faithful record we possess of Egyptian history is to be found in the writings of Moses; who gives a very curious and faithful picture of the state of the country in his day. No author of ancient Egypt has come down to us; and with the exception of what we have learned by the partial deciphering of the Hieroglyphics, we have derived nearly all our knowledge of the country, through the medium of the Greek and Roman writers.

The Ancient history of Egypt is divided into several periods, each of which was marked by the predominance of some particular race, and by some great change in the social and political condition of the people. It is now generally conceded that the country was conquered at an early period by a foreign race, probably from Arabia, and that these warriors, who were called Hyksos or Shepherd kings, maintained their sway, at least in Lower Egypt, for several hundred years. Sesostris, now known

to us as Rameses the Great began to reign fifteen centuries before the Christian era; and if the history of those remote ages may be credited, conquered Thrace, Asia Minor, Arabia, Persia, and the Indies; and in order to perpetuate the remembrance of his conquests, he caused his Image, five palms in height, holding a bow in one hand, and an arrow in the other, to be carved upon stones, which were erected in the several territories he had subdued, and upon which were engraved in the sacred letters of Egypt, these words: "Sesostris, king of kings, obtained this country by the force of arms."\*

A scene of anarchy and disorder appears to have followed this invasion, to which we may fairly ascribe, in part at least, the ruin of Thebes, and perhaps of some of the monuments of Nubia. From the year 325 B. C. to the occupation of the country by the Macedonians. Egypt was a province of the Persian empire; and it is questioned whether there now exist any monuments erected during this period. With the reign of Ptolemy Lagus, till the year 30 B. C. when Egypt became a province of the Roman Empire, a new order of things commenced. The building of Alexandria, and the establishment af a Greek dynasty caused a greater revolution than Egypt had yet seen. The history of this age is but little known; yet so far as our present subject is concerned, we possess sufficient proof that the Ptolemies, the successors of Alexander, contributed largely to the restoration of the ancient monuments, and left behind them many buildings, which may almost vie with anything that the Pharaohs had accomplished. It is undeniably proved also, from inscriptions and other evidence, that some monuments, which, before our better acquaintance with them, were assigned to the earliest ages of Egyptian architecture, were built, or in part restored or embellished under the Roman emperors.

After the introduction of Christianity into Egypt, many of the

\* There is, at the present day, a monument at Nymphaeum in Asia Minor, of the figure of a man, cut on the rock, with a javelin in his hand, which M. Renouard supposes to be one of the pillars of Sesostris.

ancient Temples were used as places of Christian worship. The great Temple on the island of Philæ has evidently been thus appropriated, and great pains have been taken to destroy or cover the richly painted sculptures on its walls. "It would have been well for the history of Egyptian art," says a recent traveller, "if the new proprietors of the Temples had limited their zeal to such peaceful occupations as the building of monasteries, or the scooping out of hermit cells. But unfortunately, a rage for demolishing the Idols of antiquity was cherished among the Christians of Egypt. The Iconoclasts or Image-breakers sought to gain the favor of the court at Constantinople by the destruction of all representations of the human form, whether the work of Heathen or of Christian art; and we may without hesitation attribute to this fanatic spirit, the partial or complete demolition of innumerable monuments of antiquity."

Winckelmann divides Egyptian sculpture into three periods. The first, which he calls the ancient epoch, includes the time which elapsed from the origin of the nation to the reign of Cambyses, five hundred and twenty-six years before the Christian era; the middle embraces the period during which Egypt was under the dominion of the Persians and Greeks; and the third or last, which he terms the style of imitation, comprises the Age of the Emperor Hadrian. Subsequent to this, Winckelmann extended the first of his periods to the establishment of the Greeks under Alexander the Great and his successors.

The materials employed by the Egyptian sculptors were very numerous, including wood, marbles of various kinds, granite, syenite, basalt, porphyry, sandstone, glass and ivory; to these may be added metal and clay, which were employed respectively for the casting and hammering of bronze figures, and for the jars or Canopi of which so many specimens remain.\* Small

\* These jars which are of a conical form and about fourteen inches in height, are generally earthen, but sometimes alabaster, and even of green basalt, with a closely fitting cover, on the top of which is either the figure of a human head, or that of some bird or quadruped, generally painted. They are called Canopi, from a deity of the name of Can-

figures are also frequently found, to which the name of Penates has been given. They are sometimes composed of wood, sometimes of Terra Cotta ; a hieroglyphic inscription is frequently engraved upon the back, and they are generally covered with a green enamel.

Absence of action is the characteristic of all Egyptian statues. They are formed, even those of the most colossal dimensions, of a single block ; and as this unity of mass seems to have been the leading idea of the artist, the whole attitude of the detached figure was made subordinate to this principle. Hence an upright, kneeling or sitting attitude, with the legs closed, and the arms attached to the body, became the authorized and sanctioned style of Egyptian sculpture ; and although some slight alteration was occasionally allowed, as in advancing one foot before the other, in some of the standing colossi, it can hardly be said to relieve the figure from the stiffness of the more primitive standard. The Statues of men are usually nude, excepting that a sort of apron is folded across the loins ; while those of women are represented dressed in a long and simple garment, fitting closely to the body. This covering has no folds in it, and can only be distinguished from the figure by a slightly raised border at the neck and feet.

Many speculations have been offered with the view of accounting for the acknowledged inferiority of the Egyptian artists ; and it would indeed be a matter of surprise that a nation so celebrated for superior intelligence, and of so long experience in the practice of the arts, should have made so little progress in them, were we not acquainted with the nature of their institutions, and the check which restrained their advancement beyond a certain limit.

Some have supposed the absence of grace, and the stiff uniformity of action to be owing to the want of beauty in the native

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opus, who does not appear to belong to the ancient mythology of Egypt, but was introduced at a later period. In the catacombs of Abousir there are numerous galleries filled with thousands of these earthen jars, containing the embalmed bodies of sacred animals, principally birds.

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Egyptians; while others have imagined that the artist's ignorance of anatomy, and the absence of public games in which they could study the human figure, are sufficient to account for this inferiority. It was effected however, by far different influences; and in the authority of the priests, who systematically enforced the preservation of ancient usages, and prohibited the invention of any new subjects or habits, may be found the real cause of the duration of one unchanged style of art through a continued series of centuries.

Of the sculpture of the Egyptians, properly so called, that in stone may be divided into three kinds. First, the bas-relief, or figure raised above the tablet or flat surface to which it is attached, by cutting away the stone all around it; secondly, that formed by cutting into the flat surface of the stone, thus forming the outline of the object to be represented; and third, that of the complete figure, both colossal and of the natural size. Their seals were usually engraven upon a representation of the Scarabeus, an insect of the Beetle kind, which was held sacred by them, and dedicated to Isis as an emblem of Immortality.\*

Our acquaintance with the sculptured monuments of Egypt is comparatively recent: "Previous to the year 1800," says Mr. Gliddon, "the published notices of the few travellers who had ventured to approach her ancient ruins, had done little beyond establishing the existence of immense vestiges of antiquity, without affording much else of value in regard to them. It had been erroneously asserted that the hieroglyphic writing was a

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\* There is hardly any symbolical figure which recurs so often in Egyptian sculpture and painting as the Scarabeus, or sacred beetle, and perhaps scarcely any one which it is so difficult to explain. They are cut in stone, frequently in green colored basalt or verd antique, some with and others without hieroglyphics; and have been found in great quantities in Egypt, and occasionally among the vestiges and tombs of ancient Etruria. They are often represented with a ball of earth, which the beetle forms with its hind legs, and in which it deposits its eggs; this some have considered to be a symbol of the world instinct with divine influences; and wearing it was tantamount to placing themselves under the protection of the Deity.

mystery known only to the priests, and carefully concealed by them from the world. This opinion, however, is directly contradicted by Clemens Alexandrinus, who described the different modes of writing practised by the Egyptians, dividing them into the epistographic, the hieratic, and hieroglyphic ; sub-dividing the last into those representing the objects by letters, and those representing them by symbolical signs."

During the seventeenth century, Father Kircher, a learned German Jesuit, occupied himself with the study of the Egyptian monuments, and attempted to unravel the inscriptions ; but his works, which occupy no fewer than twenty volumes, in folio, are considered rather curious than useful. In the eighteenth century, Bishop Warburton, in a work published under the title of the "Divine Legation of Moses," discussed the ancient inscriptions, and made some approach to the discovery of alphabetic characters ; but it was reserved for the nineteenth century to solve this great enigma. In the year 1800, the learned Dane, George Zoëger, the friend and associate of Winckelmann, from whom he undoubtedly received his first impulse to a profound investigation of antiquity, published at Rome his celebrated work, "De Origine et Usu Obeliscorum," in which he throws a strong light on the history of the antiquities of Egypt.

For the most important step, however, in the progress of discovery, we are indebted to the researches of the Savans and artists who accompanied the expedition of Napoleon into Egypt, and revealed to scientific Europe treasures which had been long concealed by tyranny and oppression. The result of these discoveries is comprised in a magnificent work of twenty-five volumes, known as the "Description de l'Egypte, ou Recueil des Observations, et des Recherches pendant l'Expédition de l'Armée Française," with more than 900 engravings and 3000 sketches, containing all the transactions of the Institute of Cairo. The first of the three great divisions comprises the antiquities, the second the modern condition, and the third the natural history of Egypt. "In the meantime," says Gliddon, "the Museums of Europe were continually receiving additions of antiquarian relics

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from the shores of the Nile. The ‘Ægyptiaca’ of the learned Hamilton threw a flood of light upon the darkness of Egypt; other works, like that of Denon, kept up the revived interest; until Champollion’s “Egypt under the Pharaohs,” published in 1814, announced another competitor, whom Providence seems to have created an especial instrument for resuscitating her long lost annals.”\*

The monument which led directly to the means of deciphering the Egyptian sculptures, was the Rosetta Stone, a mutilated block of basalt, measuring three feet in length, two feet five inches in width, and varying from ten to twelve inches in thickness, which was accidentally discovered by a party of French troops, in August, 1799, when digging for the foundation of the Fort St. Julien, near the mouth of the Rosetta branch of the Nile. This stone contains three inscriptions of the same import, namely: one in hieroglyphics, one in the common letters of the country, and the third in the Greek characters, each commemorating the leading events in the reign of Ptolemy Epiphanes; his liberality to the temples; his conquests over certain rebellious subjects, and his clemency towards some of the traitors; the measures he took against the fatal consequences of an excessive inundation of the Nile; and his generosity towards the College of the Priests. After the capitulation of the French troops in Egypt, the Rosetta Stone came into the possession of the English, and was eventually transferred to the British Museum.

Although the stone was broken, and the inscription consequently imperfect, yet the writing was sufficiently ample to serve as a valuable guide, and the Society of Antiquaries in England undertook the investigation of this hitherto unintelligible subject. They caused an engraving of the inscription to be distributed to learned individuals and societies throughout the world. Several of the best scholars of the age employed themselves in examin-

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\* No one at the present day has a higher claim to our gratitude than Sir J. G. Wilkinson, who has investigated with unequalled zeal the relics of her domestic manners, her sacerdotal worship, and political institutions.

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ing its meaning; and from their combined labors we are now enabled to read upon the still existing monuments of Egypt, the names and attributes of her sovereigns, from the native Pharaoh's of the eighteenth dynasty, 1900 years before the Christian era. The same means have rendered intelligible other inscriptions on the public and private monuments, as well as various writings on papyrus in the demotic, hieratic and hieroglyphic characters, referring to the epoch of each sovereign in whose reign they were prepared.

Another very curious monument of Egyptian antiquity is that called the Tablet of Abydos, discovered in the year 1818 by Sir William Bankes, and now preserved in the British Museum. This tablet was inserted in the wall of one of the vestibules of a temple situated north of the city of Abydos, and contains in a series of elliptical rings, a genealogical list of the predecessors of Rameses the Great, the Pharaohs of the eighteenth dynasty.

## CHAPTER IV.

EGYPT CONTINUED — THE PYRAMIDS — SCULPTURES AT MEMPHIS — SPHINXES — COLOSSAL LIONS — THE OBELISKS — OBELISK AT HELIOPOLIS — EGYPTIAN OBELISKS AT ROME, CONSTANTINOPLE, AND PARIS — MONUMENTS AT ALEXANDRIA — CLEOPATRA'S NEEDLE — PILLAR OF DIOCLETIAN.

THE gigantic remains of Egyptian art occupying almost the entire valley of the Nile, in a space nearly six miles from east to west, consist of temples, pyramids, palaces, sphinxes, obelisks and columns. Of these the Pyramids are undoubtedly the most remarkable. They are very numerous, numbering about forty of the largest size. The object of these monuments was either to perpetuate the recollection of some memorable event, to serve as a kind of gnomon for astronomical observations, or, as is the commonly received opinion, as sepulchres for their deceased monarchs. The three largest are at Ghizeh, and stand near one another on the western side of the Nile, opposite to Grand Cairo, and not far from the site of the ancient city of Memphis. They are placed on a bed of limestone rock, one hundred and fifty feet above the level of the desert, and are composed of immense blocks of stone, laid one upon the other in the receding manner of steps, the spaces of which are supposed to have been formerly filled up with stones, which may have been removed as materials for other edifices. The pyramids all face the cardinal points, and the entrances, in those which have been explored, all descend at exactly the same angle, and at the same part of the structure.

The great appearance of antiquity which they display favors the supposition that these wonderful works must have been constructed at an earlier period than any other edifices that are to be seen in Egypt.

Very important discoveries in the interior of these enormous masses have been made during the present century. The most celebrated, and perhaps the most arduous of these investigations was that effected in the year 1818 by Belzoni, who has given a very clear and accurate description of the discovery, and whose drawings present a very perfect idea of the entrances, passages and chambers.

The vast Cemetery which surrounded the ancient city of Memphis, and of which the Pyramids may be considered as the principal decorations, has also recently attracted the attention of scientific travellers. Ruined edifices or tombs appear in countless multitudes, scattered without order along the western bank of the Nile, and are described as being generally of an oblong form, with their walls slightly inclining from the perpendicular inward, flat roofed, with a sort of parapet around the outside, formed of stones, and rising about eighteen inches above the level of the terrace. The walls are constructed of large masses of rock, irregularly shaped, seldom rectangular, though nearly fitted to each other, somewhat in the manner of the Cyclopean structures. One of these mausoleums examined by Caviglia, contained several fragments of statues. In one of the chambers were found two pieces of marble, composing an entire figure, nearly the size of life, with the left leg extended, as if walking, and the two arms hanging down and resting upon the thighs. From the position of this Statue, as well as from that of a pedestal and the foot of another figure, Mr. Salt is of the opinion that they were so placed for the express purpose of being seen from an adjacent corridor; the statues themselves, bearing, as he thinks, evident marks of being intended for portraits of the persons they were intended to represent. The several parts were executed with a strict attention to nature, and colored after life, having artificial eyes of glass or transparent stones, to give them the air of living men. The fragments found in these tombs furnish a much higher idea than had been previously entertained of the Egyptian sculpture.

The next object which engages the attention of travellers is

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the colossal Statue of the Sphinx which has always been regarded as an accompaniment and sometimes even as a rival of the pyramids. Sphinxes were used by the Egyptians as a hieroglyphic to show the beginning of the rise of the water of the Nile ; and with this view they had the head and breasts of a woman, the wings of a bird, and the feet and body of a lion, signifying that the Nile began to rise in the months of July and August, when the sun passes through the signs of Virgo and Leo. They were multiplied without end, and were placed in front of their temples and before all their public monuments. The largest is situated near to the pyramid of Cephrenes, and is a monolith, ninety-five feet in length and thirty-eight from the knees to the top of the head. "The latest information in regard to this stupendous figure," says Dr. Russell, "was obtained from the persevering labors of Mr. Caviglia, who succeeded in laying open the whole statue to its base, and exposing a clear area, extending to an hundred feet from its front. The discovery amply rewarded the toil and trouble incurred in revealing the structure of this wonderful work of art. The breast was found to be thirty-three feet in width, and the entire length one hundred and thirty feet. From the body, which was that of a lion, in a recumbent posture, the paws stretched out sixty feet in advance ; beneath the chin were found resting the fragments of an enormous beard ; and, upon a platform in front were seen all the appendages of a temple, the granite tablet, altar, etc. The face of this tablet, fronting the east, was highly embellished with sculptures in bas-relief, the subject representing two Sphinxes, seated on pedestals, and priests holding out offerings, with a long inscription in hieroglyphics, most beautifully executed. The whole design was covered at top, and protected, as it were with the sacred globe, the serpent, and the wings. Two other tablets of calcareous stone, similarly ornamented, were found on each side, and are supposed to have constituted part of a miniature temple. The tablets, walls and platforms on which this temple stood, were ornamented with red paint; a color which

seems to have been appropriated both in Egypt and in India to sacred purposes."

The practice of placing colossal Lions of stone at the entrance of a temple was both an Egyptian and Hindoo usage ; and the attempt to imitate the form of the lion is mentioned among the earliest works of art. Two fine specimens of Egyptian sculpture now in England, are the granite Lions brought from Iebel Barcal by Lord Prudhoe, in 1832. They occupied positions on each side of the entrance to a palace at Barcal, and are now appropriately placed one on each side of the entrance into the Egyptian room of the British Museum.

The obelisks are celebrated examples of monumental structures among the Egyptians, and much learning and research have been expended in endeavoring to ascertain their origin. They may be defined as quadrangular pyramids, truncated, and of slender proportions, and are frequently adorned with inscriptions or hieroglyphics. It has been conjectured with some ingenuity that the first purpose for which these pillars were raised was to transmit to posterity precepts of philosophy, which were engraven in hieroglyphic characters ; afterwards they were used as monuments to immortalize the great actions of heroes, or the memory of persons beloved. The smaller obelisks are sometimes of sandstone, but the larger ones are all of the red granite of Syene ; and are generally considered to have been purely historical monoliths, quarried by order of a Pharaoh, and placed originally in pairs, in front of the temples and public buildings to perpetuate the memory of certain events, or to record the name and titles of the monarchs whose munificence had embellished the edifices which they adorned. They are generally from fifty to one hundred feet in height, exclusive of the pedestal, and at their base commonly occupy a space of from four and an half to twelve feet square. They were commonly obtained from the quarries of Upper Egypt, and brought on canals, fed by the Nile, to the place of their erection. The foot of the shaft stands on a quadrangular base commonly two or three feet broader than the obelisk, with a socket in which it rests. Some

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of them are adorned on all sides, and some on fewer, with sculptured hieroglyphics, which are divided into small squares and sections and filled with paint; while others are entirely plain, as that in the square of St. Peters, and the one in front of the church of Santa Maria Maggiore at Rome. There must have been at one time a very considerable number of obelisks in Egypt; yet we are not therefore to suppose that the erection of them was a frequent occurrence, since they are almost imperishable, and their number would therefore greatly increase in the course of centuries. When the Roman emperors became masters of Egypt, they removed several of their monuments to Rome, Arles and Constantinople; and during the calamities that befel the empire under its barbarian invaders, many of them were damaged and overthrown; but in modern times they have been gradually put together and replaced.

The most ancient as well as the most beautiful Obelisk extant is the one still standing at Heliopolis, erected about 2070, B. C. in the reign of Osortasen the first, of the sixteenth Diospolitan dynasty. It is composed of a beautiful block of red granite perfectly polished, and is, exclusive of its base, sixty-two feet in height, and about six feet and an half wide on each aspect. It is covered with hieroglyphics and was dedicated by Osortasen to Phre, the name under which the Egyptians worshipped the Sun. It was at Heliopolis that the College of priests observed for more than a thousand years the state of the heavens, and succeeded in fixing the solar year at 365 days and a few minutes; and here Herodotus, Plato and Eudoxus were initiated into the mysteries and the philosophy of the Egyptians. "What now," says Savary, "remains to her of all her sciences and of all her monuments? A Persian barbarian has overthrown her temples; a fanatic Arab has destroyed her libraries; and one solitary obelisk proclaims to the passing traveller — here stood the ancient Heliopolis."

Three of the Obelisks from this city were conveyed by the emperors to Rome as memorials of their triumphs, and for the embellishment of the capital. Augustus erected one in the Cir-

cus Maximus, and another in the Campus Martius: both were dedicated to the Sun, as the inscriptions still remain to testify. The former was thrown down by the barbarians at the sack of the city, and remained broken in three pieces, amidst the rubbish, until 1587, when Sixtus V. caused it to be restored and placed by the celebrated architect Fontana in the Piazza del Popolo. It is of red granite, broken into three pieces, and covered with hieroglyphics. It stood before the Temple of the Sun at Heliopolis, where according to Champollion it was erected by one of the two brothers Mandouci and Susirei, who reigned before Rameses II.; thus carrying us back, at once, says Burgess, to the days of Moses. The second Obelisk, that of the Campus Martius, was set up under the direction of the astronomer Manilius in such a position that it served as the gnomon of an horizontal dial, drawn upon the pavement. This also is of red granite, and covered with hieroglyphics dedicating it to Psammeticus I., which have been much admired by artists for their remarkable sharpness and beauty. It was discovered broken into five pieces, during the pontificate of Julius the Second, and was finally set up on the Monte Citorio by Pius the Sixth, where it now stands, the fragments of a granite column of Antoninus having been taken to repair it, and to form its base. The third large Obelisk was transported from Heliopolis to Rome by order of Caligula, and placed by the Emperor Nero in his Amphitheatre, nearly on the site of the present sacristy of St. Peters. It measures one hundred and thirty-two feet in height, and is without hieroglyphics. Some antiquaries have advanced the opinion that this obelisk may have been simply a piece of granite cut out by the Romans themselves in Egypt. The inscription still legible, imports that it was dedicated by Caligula to Augustus and Tiberius, his predecessors. It now stands upon the backs of four lions, upon a pedestal, in the centre of the Piazza of St. Peters, another monument of the enterprise of Pope Sixtus the Fifth and the ingenuity of the architect Fontana.

The Emperor Claudius caused two obelisks to be brought from

Egypt, and placed before the entrance of the Mausoleum of Augustus; one of them forty-three feet in height, without hieroglyphics, was restored in the year 1587, by Sixtus the Fifth, and stands near the church of Santa Maria Maggiore: the other measures forty-five feet in height, and was placed by Pius the Sixth in the centre of the Square of Monte Cavallo. The obelisk on the Piazza Navona, erected by Bernini in the midst of his fountain, in the year 1651, during the pontificate of Innocent the Tenth, and formerly called the Pamphilian, in honor of the papal family, is of red granite, fifty-five feet in height, covered with hieroglyphics, and was found in the Circus of Caracalla, who brought it to Rome. Two small obelisks, covered with hieroglyphics, which it is conjectured stood in front of the Temple of Isis and Serapis, were found with several other Egyptian monuments, in laying the foundation for a convent on the Piazza di Santa Maria sopra Minerva. One of them now stands in the midst of the fountain, on the Square in front of the Pantheon; the other has been placed with singularly bad taste, by Bernini, on the back of an Elephant in white marble, the work of Ferrata, on the Piazza della Minerva. The Obelisk of the Trinità dé Monti, forty-four feet in height, with hieroglyphics, formerly stood in the Circus of Sallust, and was removed to its present position from the Square of the Lateran, by Pope Pius Sixth, in the year 1789. The Barberini Obelisk, as it is called, was erected by Pope Pius Seventh, in the year 1822, on the Monte Pincio. The sculptures are arranged in double vertical columns, on each side, and are of indifferent execution. On one side are four Cartouches, in one of which Champollion reads the name of Hadrian, of all the Roman emperors the greatest friend of Egypt, and the truest lover of her arts and institutions.

The largest Obelisk now known, and perhaps in the world, is the Lateran, the same which the Emperor Constantius erected in the Circus Maximus. The whole height with the pedestal and ornaments, is about one hundred and fifty feet. According to the recent discoveries, it was erected by Thoutmosis the

Seventh, a king of the eighteenth dynasty, and was conveyed from Heliopolis to Alexandria by Constantine, and by that emperor's son Constantius, brought from the latter city to Rome, where it was erected in the Circus Maximus. In the course of time it was involved in the ruins of that edifice, and when discovered, during the pontificate of Sixtus Fifth, was broken into three pieces; in 1588 it was erected upon the Square of the Lateran, under the direction of Fontana. The entire shaft, from the base to the pointed top, is covered with exquisite sculptures, far superior to those on the other obelisks at Rome.

Other cities, besides Rome, were adorned with the spoils of Egypt, or with imitations of genuine obelisks. There is one at Benevento, which Champollion has proved to belong to the reign of Domitian. The small Obelisk of the Museum Borgia, now at Naples, was found in the ruins of Præneste in 1791, and is covered with sculptures, which Zoega believed to be Egyptian. There are also two at Florence, one of which is the smallest known, measuring but about five feet ten inches in height; it is ornamented with sculptures unskillfully cut, and not after the intaglio fashion, but little more than outlined.

There are two Obelisks at Constantinople: one a monolith, about fifty feet high, standing in the Hippodrome or Atmeidan, and is said to have been erected by the Emperor Theodosius. It is partially ornamented with sculptures; but the general opinion is, that this monument is not Egyptian, but rather an attempt to imitate the great and genuine works of an earlier age. The other is in the Sultan's garden, at the northern extremity of the city. It is of the granite of Syene, sculptured, and not much less in size than that in the Hippodrome. When lying on the ground in 1550, it was purchased by Antonio Prioli, a wealthy Venetian, to be removed to his native city as a decoration for one of its public squares; but this purpose he never accomplished.\*

\* The Turks have but little regard for the past, and there are consequently but few remains of antiquity at Constantinople, the greater part of the monuments which adorned it having been either destroyed by

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There are also two Egyptian Obelisks in France. One is at Arles, but the circumstances attending its transportation are unknown. It was found in the year 1676, in the garden of a private individual, near the walls of the city, a short distance from the Rhone, where it had probably remained from the time it was landed, which must have been near seventeen centuries before. The material is oriental granite, fifty-two feet in height, and seven and an half feet square at the base, and the shaft is of a single piece. It has no hieroglyphics, and the probability is that it was brought from Egypt by the Romans, to be erected in honor of some of their emperors. From the archives of the city we learn that Charles the Ninth, on passing through Arles, gave directions for the obelisk to be set up in some appropriate location, with laudatory inscriptions on the four faces of its pedestal.

The labor of bringing away and reerecting an obelisk nearly equal to some of the largest removed by the Romans, has been accomplished in the present century. When the French army penetrated Egypt as far as Thebes, they were greatly impressed by the magnificence of the ornaments they saw around them ; and Napoleon, calling to mind the precedent of the Roman emperors, is said even at that time, to have conceived the idea of adorning his capital with an Egyptian obelisk. But when re-

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the various despoilers of the Byzantine city, or appropriated by the inhabitants to the construction of their own public edifices. The walls of the city are, however, nearly perfect, and are inscribed in several places with the names of the emperors. The grand Mosque erected by Justinian in the sixth century, and dedicated to Sancta Sophia, or the Holy Wisdom, is preserved solely on account of its having been converted by the Mohammedan conquerors in 1453 to the uses of their own worship ; and on the Hippodrome stand the remains of two columns, one of which is supposed to have formerly supported a Statue of Constantine, now degraded by the appellation of Colonna Bruciata, or “burnt pillar,” from its having been defaced by frequent conflagrations — and the other of brass, about twelve feet in height, consisting of three serpents twisted spirally together, which once supported the golden Tripod, in the Temple of Apollo at Delphi.

verses and defection followed, this, among many other splendid projects, was relinquished. Thirty years afterward the French government undertook in earnest to carry the idea into execution, and obtained permission from the Viceroy for the removal of the obelisks which stood before the propylon of the temple at Luxor. A vessel, constructed for the purpose, was fitted out in March, 1831, under the direction of M. Lebas, an engineer to whom the undertaking was confided; eight hundred men were employed during the space of three months in the operation of removal; and it was not till December, 1833, that it was safely conveyed to Paris. Three years more were occupied in constructing a suitable pedestal for its reception; but in October, 1836, it was safely raised to the position which it now occupies in the Place de la Concorde. The Obelisk of Luxor, as it is called, measuring about seventy-six feet in height, and eight feet on the broad side of its base, was cut at the granite quarries of Syene, by order of Rameses the Second, about 1570, B. C., and was erected with its pendant in honor of this Pharaoh; but his death occurring before the fourth central column of inscriptions was completed, his brother and successor, Rameses the Third, about the year 1550 B. C., added his own names, titles, and dedications.

The only Obelisk in England is at Kingston Hall, Dorsetshire, whither it was transported from the Island of Philœ, by Sir William Bankes, in the year 1819. The shaft, which is of red Egyptian granite, is twenty-two feet in height; and on the pedestal is a Greek inscription, in which occur the names of Ptolemy and Cleopatra.

Alexandria, the capital of Lower Egypt, and the ancient city of the Ptolemies, possesses at the present time two remarkable monuments, the Obelisk or Needle of Cleopatra, and the Alexandrian pillar. Two obelisks bearing the name of "Cleopatra's Needles," are supposed to have been originally brought from Heliopolis or Thebes to adorn the entrance to the palace of the Ptolemies. They are of Thebaic stone, each of them a monolith, measuring sixty-four feet in height, and eighty feet square

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at the base, and are richly sculptured with hieroglyphics. One of them is overturned and broken, and lies prostrate upon the ground ; the other is still standing upon its pedestal.\*

The Alexandrian Pillar, commonly called Pompey's, stands upon a pedestal twelve feet in height. The shaft is of Porphyry, highly polished, nine feet in diameter, and ninety feet in length, and surmounted by a Corinthian capital, which Denon represents as indicating an inferior state of the art of sculpture. Norden considers it as the finest column that the Corinthian order has ever produced ; and reckons it superior to any in the world. The pedestal has obviously been formed of stones used for some other purpose, and the block on which the pedestal rests is sculptured on the four sides with hieroglyphics, the figures or characters of which are inverted ; thus affording satisfactory proof that the stone must have belonged to some more ancient work, which was probably in ruins long before this pillar was erected. All travellers agree that its present appellation is a misnomer ; for although long associated with the name of Pompey the Great, an inscription upon it has been distinctly made out in modern times, proving that it was dedicated to the Emperor Diocletian by a Governor of Egypt, who happened to bear the same name as the rival of Julius Cæsar.

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\* In 1820, those celebrated obelisks were presented by the Pacha of Egypt to the king of England ; and Dr. Richardson states that when he was at Alexandria, the fallen one had been mounted upon props, as if prepared for a journey ; but the idea of removing this huge mass of 400,000 pounds, seems, for the present, to have been entirely abandoned.

## CHAPTER V.

EGYPT CONCLUDED — THEBES — TEMPLES OF CARNAC AND LUXOR — TEMPLE OF MEDINET ABOU — THE MEMNONIUM — COLOSSAL STATUE OF MEMNON — TOMBS OF THE THEBAN KINGS — THE SOANEAN SARCOPHAGUS — TEMPLES AT EDFU AND DENDERAH — MONOLITHIC TEMPLES — NUBIA — ROCK CUT TEMPLES AT IPSAMBUL — TEMPLES AT GIRSCHEH AND ESSABONA — COLOSSAL STATUES AT ARGO — PROGRESS AND DECLINE OF ART IN EGYPT.

THE period of the foundation of Thebes, like that of Memphis, remains enveloped in obscurity; but probability favors the conjecture that she attained her highest state of opulence and splendor about sixteen hundred years before the Christian era, when, according to Herodotus and Aristotle, the whole country of Egypt bore the name of Thebes, and when were probably erected those magnificent temples, statues and obelisks, which so strongly impress the imaginations of travellers with their grandeur, and astonish us with the fineness and the delicacy of their execution.

The most ancient remains now existing at Thebes are the temples of Karnac and Luxor on the eastern, and those of Medinet Abou and Gournou on the western bank of the Nile.

The great temple of Karnac, the largest and most splendid ruin of which perhaps either ancient or modern times can boast, was approached by four broad Avenues, bordered on each side with figures of animals, each fifteen feet in length; in one avenue were lions; in another rams; in the third were lions with hawks' heads; and in the fourth, which was continued the whole way across the plain to the temple at Luxor, more than a mile distant, were Sphinxes, corresponding to the magnificence of the principal structure. The body of the temple to which there were twelve principal entrances, was entered by a court, con-

sisting of a prodigious hall or portico, three hundred and thirty-eight feet in width and one hundred and seventy in length, on which stand one hundred and thirty-four columns, the largest eleven feet in diameter, once supporting a flat roof of enormous slabs of stone. At the extremity of this hall, are four beautiful obelisks, marking the entrance to the Shrine, which consisted of three apartments, the walls of which are covered with painted sculptures. There are still remaining several colossal Statues of basalt and granite, from twenty to thirty feet in height, some sitting and others standing erect; besides which the walls are nearly covered within and without, with bas-reliefs and painted sculptures.

The temple of Luxor, about one mile and a quarter above Karnac, though not of so vast dimensions, is in a superior style of architecture, and in more complete preservation; the entrance or magnificent gateway, two hundred feet in length, and rising fifty-seven feet above the present level of the soil, surpasses in grandeur all else that Egypt now presents to the eye of the enquiring traveller. In front of the entrance were two Obelisks of red granite, one about eighty-two feet in height, the other seventy-six, and from eight to ten feet wide at the base, covered with hieroglyphics, elaborately finished.\* Between these are two colossal Statues, the one a male, the other a female, which although buried in the ground to the chest, still measure about twenty-two feet from thence to the top of their mitres. But the objects which most attract attention, are the sculptures which cover the east wing of the northern front. They represent on a grand scale, a remarkable victory, gained over his Asiatic enemies by some Egyptian conqueror, and contain human figures to the number of fifteen hundred, five hundred of which are on foot, and one thousand in chariots. The moment chosen for the representation is that when the troops of the enemy are driven back upon their fortress, and the Egyptians, in the full career

\* The smaller of these obelisks is the one now standing on the Place de la Concorde at Paris.

of victory, are about becoming masters of the citadel. The disposition of the figures, and the finish of the sculpture are equally admirable; and far surpass all ideas that have ever been formed of the state of the art in Egypt at the period to which they must be attributed. Professor Heeren and some other writers on Egyptian antiquities consider the edifice at Luxor not to have been a Temple, but a palace, or rather a public building for some civil purpose. It seems indeed not improbable, that monarchs like those of Thebes would build palaces and other public edifices in which to receive the homage of their subjects, dispense justice, and display their splendor and wealth to the embassies from foreign nations, which we see represented among the historical sculptures of Egypt.

The Temple of Medinet Abou, situated opposite to that of Luxor on the western bank of the Nile, is an object of great interest, both for the grandeur of its architecture, and the richness and variety of its sculptures. One outward enclosure or wall surrounds three distinct, though connected buildings, the principal of which is that usually called the Temple. On each side of the great gateway, extends a colonnade, consisting, on one side, of eight pilasters, to each of which is affixed a Statue of Hermes, with a mitre, while on the other, are as many columns, each richly sculptured. The soffites and walls of these colonnades are crowded with mystical sculptures, the forms and colors of which are admirably preserved.

Opposite to the Temple of Karnac, also on the western bank of the river, stood the edifice called the Memnonium, commonly supposed to have been the Palace of Memnon, one of the early sovereigns of Egypt. Norden has delineated it with great care, and considers it eminently calculated to give an idea of the grandeur of Egyptian art. The main edifice was about six hundred feet in length and two hundred in width; it contained six courts and chambers, with one hundred and sixty columns, the capitals of which are covered with hieroglyphics, and encrusted with the most lively colors.\* The sculptures here rep-

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\* This incrusted matter with neither shade nor gradation of color

resent the same subjects as at Luxor, and one wing of the gateway is a complete counterpart of the representation there. In one of the courts are still to be seen the remains of the celebrated Statue of red granite, which is generally considered to be that of Memnon. Its height was sixty-four feet, it measures twenty-six feet broad between the shoulders, and thirteen feet from the shoulder to the elbow. It is considered by far the finest relic of art the place contains, and must have been once its brightest ornament; though at present it is thrown down from its pedestal, and shattered into several pieces. There are on the back and arms, hieroglyphic tablets extremely well executed, identifying this enormous Statue with the hero whose achievements are sculptured on the walls of the temple.

The attention of travellers was attracted for many years by a Colossal Head lying upon the ground near to the Memnonium. Norden particularly admired its charming simplicity, and Hamilton considered it as a very beautiful and perfect piece of Egyptian sculpture. Through the exertions of Messrs. Salt and Belzoni, it was finally conveyed to Europe, and is now deposited in the British Museum. It is formed of a single block of fine grained granite, eight feet in height, and is supposed to have formed part of a sitting statue of Sesostris. Although possessing all the characteristics which so eminently distinguish Egyptian sculpture, the flat eyebrows, projecting eyeballs, the rounded nose, thick lips, and the ears placed high up, this head claims admiration for beauty of outline and peculiar sweetness of expression.\*

appears to be more durable than either freeso or mosaie work; and it is surprising what brilliancy is still retained, enabling the spectator to distinguish the red color, and the blue harness on the horses, the blue green, red and white of the Egyptian and Baetrian garments, and of the cars of the Egyptians and their adversaries, as well as the fainter blue of the water into which the fugitives have fallen.

\* When placed in the Museum it was found necessary to cut holes in it for the purpose of inserting iron cramps in order to unite some of the broken fragments; but the hardness of the granite was so great that six or eight blows rendered the mason's tools which were tempered more

Between the Memnonium and the temple of Medinet Abou are two Colossal Statues, about fifty feet in height; they are both in a sitting posture, with the hands resting upon the knees. Three smaller female figures stand one on each side of the chair, and one between the legs of the northern figure. This Statue appears to have been that of the "Vocal Memnon," reported by both Pausanias and Strabo to have uttered a musical sound at sunrise, and a mournful one at the hour of sunset. The leg of the Statue is covered with inscriptions, both in Greek and Latin, in verse and in prose, all attesting that the writers had heard the heavenly voice of Memnon at the dawn of day, feeble indeed at first, but afterward becoming strong and powerful like a trumpet; and it is not a little remarkable that the belief of its former vocality still lingers in the tradition of the country, the Arabs continuing to call it "Salamah, or the statue that bids good morning."

In the interior of the mountains which rise behind these monuments, are found the tombs of the Theban Kings. Proceeding on the idea that while the human being sojourned only for a time in the land of the living, the tomb was to be his permanent dwelling place, the inhabitants of this magnificent metropolis lavished much of their wealth and taste on the decorations of their sepulchres. Strabo enumerates forty, of which number, Hamilton found only ten accessible, but the site of several others could be easily determined, as the entrance of them had been choked up by the loose stones, which had fallen down from the slopes of the mountains. Entering one of their tombs by a plain door, bearing a few slight hieroglyphics, the traveller finds himself in a long Gallery, twelve feet wide and twenty feet high, adorned with sculpture, and covered with innumerable hieroglyphics, elegantly formed and richly colored. The passage terminates in a spacious and lofty apartment, in the centre of

highly than usual, totally useless; a convincing fact that the Egyptians must have had great knowledge in the art of hardening metals, to enable them to execute such highly finished work in the most obstinate and brittle materials.

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which is the Sarcophagus, in which the body of the king was deposited. Belzoni, who, it has been justly said, possessed an instinct similar to that which leads the engineer to the richest veins of the precious metals, succeeded in 1816 in opening several of these hitherto inaccessible regal sepulchres. His most important discovery consisted in opening one more extensive and splendid than any that had hitherto been seen. A magnificent entrance conducted him to a series of apartments, decorated with painting and sculpture, and presenting examples of superior skill and splendor. But the most remarkable object of all consisted of a Sarcophagus, of the finest alabaster, or rather arragonite, nine feet five inches long, and three feet seven inches wide, which was afterwards removed to England, and is at present deposited in the Soanean Museum. It is transparent when a light is placed within it, being but about two inches in thickness, and is minutely sculptured within and without with several hundred figures, not exceeding two inches in height, which appear to represent the funeral procession and ceremonies relating to the deceased.\* Much discussion has taken place concerning this sarcophagus, the most beautiful existing relic of Egyptian art. From the drawings in the tomb, Dr. Young attributed it to Psammuthis, who reigned towards the seventh century of the Christian era; while Sir Gardner Wilkinson considers it to have been the Cenotaph of the father of Rameses the Great, whose conquests are represented on the walls of the great Temple of Ammon, at Thebes.

One of the Tombs in this locality has been called the Tomb of the Harpers, from the figures of two persons who are represented in paintings upon the walls, in the act of performing upon these instruments. They were first discovered by Bruce, the English traveller, in the year 1770.

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\* The Greek word Sareophagus, literally signifying Flesh-eater, is the name given to the stone coffin of the ancient Egyptians. They are generally of hard stone, and consist of two parts, a case or chest formed of one piece and open at the top, in which the mummy was to be deposited, and a lid to cover the opening.

The sepulchral monuments of the private inhabitants of Thebes, excavated in the solid rock, chiefly along the sides of the mountains, although they do not display the same pomp as those of the kings, are more instructive, inasmuch as they represent in the sculptures and paintings with which the walls are decorated, many pursuits and habits illustrating the private life of the ancient Egyptians.

The site of the city of Apollinopolis contains two spacious Temples, on which the colossal Sculptures, some of them thirty feet in height, are extremely well executed and wonderfully preserved. They are chiefly emblematic of the beneficial influence of the Sun in drawing forth and maturing the fruits of the earth. Priests are seen paying divine honors to the Scarabei, or sacred beetles, placed upon an altar; a young child is represented as deriving its sustenance from Isis, to whom priests and priestesses are in the act of offering their devotions. The sculptured capitals of the columns that decorate the temple are particularly beautiful; and by some travellers have been considered equally excellent with the Corinthian and Ionic.

Near the town of Denderah, the ancient Tentyra of the Greeks and Romans, on the west bank of the Nile, are some magnificent ruins, supposed to be of an ancient temple of Isis. The gateway or propylon is of sandstone, neatly hewn out and completely covered with sculpture and hieroglyphics. Immediately over the centre of the door-way, is the beautiful Egyptian ornament, usually called the Globe, with Serpent and Wings, emblematic of that glorious Sun poised in the firmament of heaven, supported and directed in his course by the eternal wisdom of the Deity. The portico contains twenty-four columns, in three rows, covered with hieroglyphics, with a front face of Isis on each side of the square capitals, the effect of which, though singular, is by no means unpleasing. The interior apartments of the Temple are likewise covered with sculptures, among which the figure of Isis, who appears to have been the presiding Deity of the place, is represented in numberless instances. The ceiling of the portico is occupied with numerous astronomical sculp-

tures, and on that of a small apartment on the east side of the Temple was an assemblage of mythological figures, among which the French savans thought they recognized a planisphere or Zodiac, with signs similar to those usually adopted to represent the twelve constellations.

This interesting relic of antiquity is of sandstone, and consists of two parts, forming an entire whole, eight feet square and about one foot in thickness. It presents on its face a circle, four feet nine inches in diameter, in the centre of which are seen the twelve signs of the Zodiac, arranged upon a line not exactly circular, but terminating spirally, the beginning being made by the Lion. Within these signs are the northern Constellations, among which the Great Bear is easily distinguished, being placed directly in the centre of the planisphere. The thirty-seven Constellations surrounding it, are all attended with hieroglyphics, which doubtless contain their names. The whole circle is supported by twelve figures, situated at the eight principal points of the circumference, with arms uplifted as if to support the planisphere.\*

Such is the explanation of this relic by Dupuis and other French writers who have assumed from the relative position of the Zodiaca signs, and their connection with the precession of the equinoxes, that the astronomical observations upon which these Zodiaca were constructed, must refer to a date far more ancient than that recorded for the Deluge, or even the Creation of man, not less, indeed, than fifteen thousand years; while there are others at the head of whom are Halma, Letrounne, and Champollion, who discard entirely the idea of these ceilings

\* In 1819 M. Saulnier, a young Frenchman, whose ambition was excited by the rich spoils carried off by the English, conceived the idea of procuring this Zodiac for his native country. Being prevented from visiting Egypt personally, he committed the execution of it to his friend M. Lelorraine, who having previously obtained permission of the Pacha, succeeded by means of saws, chisels, and gunpowder, in detaching it from its position, and transported it by Alexandria and Marseilles to Paris, where it was purchased by the French government and is now deposited in the Museum of the Louvre.

being connected in any way with the representation of the Zodiac. Putting out of view the astronomical representations, the authors of the ‘Description of Egypt’ are inclined to assign the building of the Temples (whose execution harmonizes so exactly with the original plan as to be evidently the creation of the same time) to that period when the Egyptian art appears to have reached its highest perfection — the period between Necho and Amasis ; when gorgeous edifices were erected in the Delta, and when Thebes and Alexandria and Memphis were at the height of their magnificence and prosperity.

Among the works of art and unwearied labor to which the religious system of the Egyptians gave rise, we must not omit to mention the temples called Monolithic, which were single apartments, cut out of one piece of rock, and transported after their completion from the quarry to the interior of some temple. None of the largest specimens of Egyptian monolith temples are now found, having probably been destroyed by the barbarians who have occupied Egypt since it ceased to belong to the Eastern empire. But a specimen of considerable dimensions still remains at a place in the Delta, called Tmai, the ancient Thmouis. The material is a red granite highly polished ; and measures twenty-three feet four inches in height, twelve feet eight inches broad on the front, and eleven feet three inches deep on the outside. In the island of Philœ, Denon found two monoliths of small dimensions, both of them in the great temples, and placed respectively at the extremity of two adjoining sanctuaries ; and at Gau Keber, at the extremity of the great temple, Hamilton discovered one, within which were sculptured hawks and foxes, with priests presenting offerings to them. It is conjectured that the monolithic structures were intended contain in them the sacred utensils or some sacred animal.

At Abousambal or Ipsambul are two very perfect specimens of Egyptian rock-cut temples. These excavations are in Nubia, on the west side of the Nile, between the first and second Cataract, where the river flows from north west to south east, through sandstone hills ; on the west bank a valley opens, and

displays two faces or walls of rock, each of which has been cut so as to make the front of a Temple, whose interior chambers are formed in the solid mass of the mountains. The smaller Temple was first described by Burckhardt who gave it the name of the Temple of Isis. Its façade is the exact prototype of those masses of Egyptian architecture called propyla; the face slopes outwards toward the base, thus preserving one chief characteristic of the pyramidal style of building. On the outside are six colossal figures, about thirty feet in height, hewn out of the rock, to which they are attached, a female figure being placed on each side between two male figures. As usual with Egyptian Statues of standing Colossi, they have one foot advanced; and, on each side of the larger Statues, stand smaller ones, varying from four to six feet in height. The female figures are supposed to represent Isis, and the male figure on the right, with horns upon the head supporting a disk, to be the representative of Osiris. The whole façade is ornamented with hieroglyphics, among which are several Cartouches containing the name and prenomen of Rameses the Great; and admitting the inscriptions to be contemporary with the excavations, the date of this Temple will be about 1500 B. C. The doorway has upright jambs, ornamented with a broad margin of hieroglyphics on both sides and over the lintel; and from the door, a passage leads to the pronaos, a room supported by six square pillars, three on each side, with Isis-headed capitals, similar to those at Denderah. From this apartment the visitor passes into a vestibule, and from thence into the Adytum or sanctuary, containing the remains of a sitting Statue cut in the rock. The interior of this excavation is richly adorned with painted bas-reliefs, representing the offerings of palm branches and the lotos to Osiris, with other subjects usually found in Egyptian sculptures.

But this excavation, imposing as it is, sinks into insignificance, when compared with another rock-cut Temple, which is found a few hundred feet distant, on the opposite side of the valley. The front of this was so much encumbered by the accumulated sand of centuries, that when Belzoni first visited it in the year 1817,

he could discover nothing but the head and shoulders of one of the four colossi that decorate the façade, together with the frieze, and also the head of an enormous hawk, which the enterprising traveller conjectured to be over the door. With the aid of such workmen as could be procured, he at last succeeded in finding the entrance. "We entered," says Belzoni, "into a large pronaos, fifty seven feet long and fifty-two wide, supported by two rows of square pillars, thirty feet in height, four on each side. To each pillar is attached by the back, a figure not unlike those at Medinet Abou, which reaching the roof with its high cap or turban, appears to support the incumbent mass. These figures are described as finely executed and very little injured by time. Their arms are crossed on the breast; and in one hand they bear the key of the Nile, and in the other the scourge." The Temple contains in all fourteen apartments. In the centre of the Adytum or sanctuary is a pedestal upon which Heeren thinks a Sarcophagus once stood; and from this circumstance he conjectures that this huge excavation may have been not a Temple but a Tomb. At the extremity of the Adytum there are four colossal sitting Statues, the heads of which are in good preservation. In front of this magnificent structure are four enormous sitting Colossi, the largest, with the exception of the Sphinx at the pyramid, in all Nubia or Egypt. Only two of these are in sight; one is still buried under the sand, and the other, which is near the door, is half fallen down, and buried also. Over the door, there is a figure in relief of Osiris, twenty feet high, in a niche, with two Colossal figures, one on each side, looking towards it. The highest part of the façade is formed by a cornice ornamented with hieroglyphics, and above which is a row of twenty-two monkeys, in a sitting posture, about eight feet high and six feet across the shoulders. The Sculptures of the Temples are similar to those at Medinet Abou, being representations of battle scenes, and triumphal processions, and appear to be the records of great achievements, such as tradition assigned to Rameses or Sesostris; and, although there were several sovereigns bearing this name, it is certain that they all belonged to

that brilliant Era when the grandest monuments of Egyptian art were erected.

At Derri or Derr, now the chief town of Lower Nubia, there is a rock-cut Temple, which has no construction in front, "and shows," says Gau, "in its marks of age, and in the imperfection of its execution, traces of the highest antiquity, and of the infancy of the art of sculpture." The oldest part of the Temple of Girscheh is an excavation to which a propylon and an open court with pillars were afterwards added. The interior Sanctuary contains five groups of figures, from the peculiar arrangement of which, Heeren conjectures that this may have been the Tomb of some sacerdotal families, which is by no means improbable. Similar groups of figures are found in the Tombs of Hadjar-Selseleh in Egypt. One of these consists of a man seated, with a female on each side of him; his arms are crossed on his breast, and the females are apparently uniting their hands behind him. Denon is of opinion that this is a family group, similar to those at Girscheh.

One of the best and most ancient specimens of Nubian Temples, partly cut in the rock, and partly formed of constructed propyla, is that of Essabona on the west bank of the Nile. "The approach from the river," says Gau, "is by an avenue of sixteen Sphinxes, thirty feet in width; and near to the first pair of Sphinxes, are two colossal figures, with their backs attached to pilasters, and their faces turned towards the river. After the Sphinxes are the Propyla, consisting, as usual, of two pyramidal moles, with a high doorway between, and the remains of four Colossi in front of them. This is followed by an open Court with caryatid pilasters on each side; and beyond this, is the covered portico, and the sanctuary with the holy ship. Still farther are some chambers hewn in the rock, which are undoubtedly of higher antiquity than all that lies in front of them. In fact this Temple only needs a pair of Obelisks before the propylon to render it the complete original of the great edifices at Thebes."

Near a small monument called Tumbus, on the east bank of the Nile, Rüphel observed the red granite to show itself; and

here also he saw a colossal Statue of this material in a good Egyptian style, with the left foot as usual in advance. The head and face were mutilated ; the hands grasping a short cylindrical staff, rested upon the hips ; a striped garment was thrown around the loins, and bracelets and necklaces were introduced as ornaments. Still further up the river, within the limits of Dongola, Waddington saw two colossal Statues of grey granite, which Riiphel has described with much minuteness. "They were found," he says, "about the middle of the great Island of Argo, lying in front of a Temple, which had been reduced to such a heap of ruins by human violence, that it is impossible to make out the plan. Each Statue is twenty feet nine inches long, including the base which is seventeen inches thick, and the sculpture is in the genuine Egyptian style. They are in the usual attitude of standing colossal figures, and wear the high cap which we see so frequently on the caryatid pilasters. The sacred Serpent rises on the forehead, and down the cheek on each side passes a bandage, for the purpose of holding the cap under the chin, to which is attached the usual representation of the beard." These Colossi of Argo rest with their backs against a thick column, which runs the whole length of the body to the top of the cap ; and in this, as well as in the ornamental parts, they resemble completely, the great Statues of Egypt and Nubia, though they are described by Rüphel as much inferior to their colossal brethren of the north, both in softness of expression and degree of finish.

It is a task of much difficulty to determine what works of Sculpture belong to the genuine Egyptian period, before the country felt the influence of a foreign power, and what were probably the work of Greek or Roman artists, imitating the Egyptian style. A judgment can be formed only by a careful study of the characteristics of those which are admitted to be of undoubted Egyptian character, and by comparing them with others of a later age. There are two Statues of gray basalt in the Museum of the Capitol, and one of the same stone in the Villa Albani at Rome, which Winckelmann adduces as examples

that may serve as means of comparison, and furnish us with an idea of the difference between the ancient and the imitative style. It is even extremely doubtful, at what period the Statues of Isis were introduced into Greece; but it is probable that the occupation of Egypt by the Macedonians contributed very materially to extend the forms of Egyptian sculpture and the rites of that nation. In Rome we know that Egyptian superstitions were beginning to be received as early as 96 B. C. but not without great opposition. They were several times suppressed, and their votaries persecuted; until the second Triumvirate, about 43, B. C. gave their sanction to the new religion by building a Temple to Serapis and Isis. The Egyptian worship spread itself over the whole empire under Hadrian and his successors, and the multiplication of little images of Isis, Osiris and Horus, as objects of private devotion was endless. Among the splendid buildings which Hadrian erected in the grounds belonging to his Villa at Tivoli, was a Temple to which he gave the name of Canopus, and which he decorated with such Statues as were held in admiration by the ancient Egyptians. The example thus set by the emperor, was very generally followed by the people; and it is owing to this circumstance that so many imitations of Egyptian sculpture are found among the remains of Roman art.

"In general it may be observed of the styles of the Egyptian art," says a writer from whom we have already freely quoted, "that it seems to partake of the fixed and immutable character of the national civilization. Their temples are, beyond those of any other nation, adapted to the expression of the simple and sublime ideas of a spiritual religion. The position of their Statues is little varied, and they preserve a severe and simple attitude, which may be attributed to the fact of their being intended merely as the architectural ornaments of their Temples and their Palaces. Egyptian art was not like that of Greece, an imitation of the beautiful — of the forms of eternal beauty; but of their own peculiar national physiognomies, or the fabulous and often fantastic forms which their mythology required to express religious ideas." Their painting, sculpture and architecture, as M.

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Champollion has observed, were designed for the notation of ideas, rather than the representation of external objects. In fine the genius of her institutions was to rest satisfied at a point of the easiest access, and thus in science and in art, she was condemned to a hopeless and eternal mediocrity.

## CHAPTER VI.

ETRUSCAN SCULPTURE — HISTORICAL SKETCH OF ETRURIA — ETRUSCAN ARCHES — THE EUGUBIAN TABLES — ETRUSCAN BRONZES — COINS OF ETRURIA — GEM SCULPTURE — PATERÆ OR SPECULA — TERRA COTTA ORNAMENTS — ETRUSCAN VASES — SEPULCHRAL MONUMENTS — CIPPI OR ALTARS — ETRUSCAN SARCOPHAGI — DECLINE OF ETRUSCAN ART.

THE Etruscans, a very ancient people inhabiting that portion of Italy now called Tuscany, preceded the Greeks in the cultivation of the various arts which distinguished the Egyptians. Traditionary legends inform us, that long before the foundation of Rome, there existed in Italy, a nation far advanced in civilization and refinement, occupying the richest and most fertile portion of the country, and constituting a Confederation of Twelve States or cities—Veii, Falerii, Tarquinii, Caere, Vol-sinii, Vetulonia, Rusellae, Clusium, Aretium, Cortona, Perusia, and Volaterrae.

The government of Etruria in external form, bore some resemblance to a federal republic. These Twelve Cities were each subject to a chief magistrate or governor, termed Lucumo, who was elected by the suffrages of the people for a term of years. The Lucumones were skilled in divination and augury, and held national assemblies annually in the Temple of the goddess Voltumna, to deliberate on the affairs of the Confederation.

The mythology of Etruria was closely assimilated to that of Egypt; but her religious rites and ceremonies are known to us only through the medium of the early Roman ceremonial, which was avowedly derived therefrom. The Etruscans were unquestionably imbued with a feeling of moral responsibility, and their sepulchral monuments recently brought to light, are conclusive evidence of their belief in a judgment to come, and in a future

state of rewards and punishments. They acknowledged one supreme deity whom they termed Tina or Tinia, and two other inferior deities, Cupra and Menerva, to whom, as well as to their dependent qualities and attributes, temples were erected in each of the Etruscan cities.\*

Each of the Etruscan cities had three Sacred Gates, the most perfect of which is the Porta all' Arco, at Volterra, a circular arch-way, formed of nineteen immense blocks of tertiary sand-stone, put together without cement. Upon this arch are chiselled in peperino, heads of the three national divinities, one upon the key-stone, and one upon each of the side pilasters; and although they are now so effaced by time, as to retain no distinguishable features, yet they impress the mind of the beholder with an indescribable feeling of majesty and greatness. The Porta Augusta at Perugia is a restored Etruscan arch of almost equal beauty. On one side there seems to have been a massive head, now quite disfigured; this some persons have assigned as the key-stone of the original gate-way which was destroyed by Sylla, and which Augustus, perhaps from a desire to efface the old and dangerous nationality, was unwilling to restore.

Etruscan literature has left us no trace of its existence. That they had a written language is evident from their numerous inscriptions, which however are, at the present day, less intelligible than the picture-writing of the Egyptians. The most extended portions of their language which have been preserved to us, are the celebrated tablets of bronze, called the Eugubian Tables, seven of which were exhumed in the neighborhood of

\* In the ancient church of San Pietro in Tuscania, supposed to have been erected in the seventh or eighth century of our era, is a singularly carved group in stone, bearing a close resemblance to the Hindoo representation of the Trinity. It consists of three colossal faces arranged together, a full face in the centre, and a profile on each side, while the arms of the figure are in the act of crushing a serpent which writhes in their grasp. This very curious monument has occasioned much interesting speculation, and has almost raised a question in the minds of some archaiologists whether Brahma, Siva and Vishnu, may not at some period have found adorers in Etruria.

Gubbio, the ancient Iguvium, in the year 1444; and a shaft of travertino, three feet and a half high, and nine inches square, inscribed upon two of its sides with characters which were formerly colored red; this was discovered in the neighborhood of Perugia in the year 1822, and is now preserved in the Museum of that city. Various attempts have been made to decipher these inscriptions, but none have as yet proved satisfactory.

The question whence the Etruscans derived their knowledge of the plastic arts, baffles all our attempts at investigation. All is uncertain amidst the darkness of remote antiquity, and there is every reason to suppose that these arts arose and advanced in Etruria, as they had done in India or in Egypt. We know that her artizans were employed as the chief builders of early Rome, and if, as is related, an ancient statue of Romulus, without a tunic, was really sculptured in his own time; if those of Numa, Tarquinius Priscus, Servius Tullius, and Actius Navius the soothsayer, were works contemporary with the persons they represented, it is clear they must have been the performance of Etruscan artists, and that sculpture had arrived at great perfection among them.

To the plastic arts the Etruscans united those of casting in bronze, with as much variety in size, as in the degrees of excellence; from the miniature image of their household deities, which seem to have been used merely as ornaments, to statues of colossal dimensions. Pliny informs us that their statues in metal, not only filled the temples at Rome, but were also exported to other lands. The most interesting monuments of this art which have come down to us, are the "She-Wolf of the Capitol," supposed by Winckelmann to be the same which Cicero states to have been struck by lightning previous to the murder of Julius Caesar—a draped statue, the size of life, called the "Arringatore," supposed to represent one of the Lucomones in the act of haranguing, found in the year 1573, near the shores of the Thrasymene lake—a "Mercury" or "Apollo," found at Pesaro in 1530—the graceful but effeminate figure of "Minerva," found also at Arezzo in 1534—and the "Chimera," exhumed at

the same place and time; this last is a singular compound, having the body of a lion full of fierceness and vigor; from the back springs a goat's head represented as dying, and the tail is formed by a serpent, which however is a modern restoration, this part of the original image having been accidentally lost—all of these with the exception of the first, are now preserved in the Royal Gallery at Florence.

The coins or medals of the various Etruscan cities are evidences by which we may judge of the refinement and skill of these early ages. They are either mythological or merely symbolical in their representations; and appear to have been cast of a composition and not of a pure metal.

The Etruscan copper coinage is the oldest in Europe, and the only one of which we have any knowledge, prior to the foundation of Rome. The Kircherian Museum in the latter city has specimens from no fewer than forty different mints established by the Italian nations before the days of Romulus, each one stamped with the head of the patron-deity, or with whatever other device they conceived to be most characteristic. Throughout the peninsula, and in every different state, this coinage is marked with Etruscan letters, and is of the same value. Its size is of the bronze *Æs* or *As*, with the device of the double-headed Janus upon one side and a prow of a ship upon the other—both types of the Etruscan people.

Engraving on gems seems to have been brought to some degree of perfection at an early period by the Etruscans; and, on account of the frequent use of the Scarabeus form, the opinion has been advanced that they may have received the mechanical part of the art from the Egyptians. These gems appear indeed to have served the same purpose as in Egypt, and to have been worn as charms or amulets, but differ from them both in form and material; the Egyptian being truthful representations of the insect, while the Etruscan are generally exaggerated resemblances; the materials of the former, too, are the harder stones, as porphyry and basalt; of the latter, generally, cornelian, sardonyx or agate. But, admitting the fact, the specimens which

have come down to us bear a particular character, both with regard to execution and to the subjects which they have chosen ; the designs are generally figures or groups taken from the Greek mythology, or commemorative of the deeds of the Trojan and Theban heroes, as “Capanaeus on the walls of Thebes,” “Tydeus in the act of drawing an arrow from his foot,” and “Perseus with the head of Medusa.”

Another very curious and very numerous class of Etruscan antiquities, comprises the engraved plates of bronze, formerly called paterae, but now known as Specula or mirrors. They are either circular or pear shaped, from six to eight inches in diameter, with the outer side highly polished, and the inner engraved in deep, broad, and bold lines, usually with some mythological composition. The plate is generally encircled by a wreath of flowers, and to it is attached a handle, sometimes elegantly carved with figures of human form. The finest Speculum, as yet discovered, was found at Vulci. It represents “Bacchus embracing his mother Semele ;” and is now preserved in a private cabinet at Berlin.

The discoveries made recently in the ancient cities of Etruria, not only of architectural remains, but of tombs and sepulchral chambers, have excited the zeal of scholars, and abundantly rewarded their diligence. An idea had long been entertained that the central portion of Italy contained many relics and memorials of its former inhabitants, and a few were from time to time discovered ; but it is only within a few years that the process of excavation has been carried on either with system or perseverance. For a description of these tombs and their contents we are indebted to the highly interesting and instructive narrative of Mrs. Hamilton Gray ; and her zealous efforts have been recently seconded by Mr George Dennis, an Englishman who has passed five years (from 1842 to 1847) in visiting and exploring the Etruscan remains, which he has graphically described in two illustrated volumes.

Etruscan relics comprise sarcophagi, urns, vases, cippi, or altars with sepulchral inscriptions, tripods and sacrificial utensils,

engraved gems, specula or mirrors, candelabra of great elegance and beauty, golden crowns, breastplates and ornaments, military weapons, bracelets, rings, and abundance of bronzes—and all in such variety and abundance, as to astonish those who had been wont to view the nations of Central Italy through the medium of the literature of the Romans.

The Etruscans were celebrated for their works in Terra Cotta, and innumerable statues and images in this material have been found throughout Etruria ; most of these have holes in the reverse sides, for the purpose of attaching them to the walls ; an arrangement similar to that of the silver ones now so often placed in the Catholic churches for the purpose of commemorating some cure or piece of good fortune. Some of them are profiles the size of life, and were evidently intended as portraits. The finest collection of Terra Cottas is that of the Museo Campana at Rome, among which Mr Dennis enumerates several statues of women remarkable for the correctness and faithful representation of the Etruscan female costume ; two of Priestesses with hands raised in the attitude of prayer ; a Boy with an apple in his hand ; and an Infant swathed in the modern Italian fashion, save that the feet are bare. Terra Cotta ornaments were frequently used for architectural and decorative purposes by the ancient Etruscans, and from them the art was handed down to the Romans, who employed it in some of their finest buildings, particularly the Pantheon. The roofs of Etruscan houses appear to have been covered with tiles of this material, ornamented with masks and other decorations, and statues of the same material were also placed upon the pediment.\*

The painted and inscribed vases are perhaps the most interesting and important of all the objects which have been discovered in Etruria ; imparting, as they do, a knowledge of the my-

\* The manufacture of Terra Cotta ornaments has been introduced extensively into France and England ; and, although they have in some instances stood the test of exposure to the weather for several years, yet the opinion is that they can be usefully applied to interior decorations alone.

thology and domestic manners, not only of the Etruscans, but also of the Greeks, with whom they were closely allied. The most ancient vases were those of the Egyptian style, red and black upon a pale yellow ground ; and are ornamented with rows of sphinxes, chimeras, griffons, centaurs, lions, etc., intermingled with groups of flowers and foliage. The question has been discussed, whether these vases were not actually made in Egypt, and imported into Etruria ; but the prevailing opinion amongst antiquaries is, that they were native manufactures copied from those of Egypt.

The second class of vases, commonly denominated the Etruscan, we find distinguished by black figures upon a yellow ground approaching to red. The subjects are generally Greek, the deeds of Hercules or Theseus, the Combats of the gods with the giants, and scenes which occurred at the Attic festivals — the latter supposed to have been awarded as prizes at the public games. Maffei, Winckelmann, and others, are of opinion that the Etruscan vases were brought from Campania, Sicily, and various towns of Magna Græcia ; and the arrival of Demaratus, with artists from Corinth, has been assigned as the date of this, and the introduction of other plastic arts into Etruria. It is, however, the general opinion, that these individuals only effected some changes in the style of design already prevailing, for modern discoveries seem to establish the existence of manufactures of cinerary urns and vases long anterior to the appearance of the refugees from Corinth. One of the finest specimens of this class of Vases, was found at Vulci, and is now preserved in the Gregorian Museum at Rome. The figures are parti-colored on a pale ground, and represent Mercury and Silenus with the infant Bacchus, attended by nymphs.

A third class, designated as Greek vases, preëminent for fineness of material, elegance of form, and beauty of their designs, have for their predominating subjects either Greek myths or representations of Greek manners. In this class, the ground is always painted black, the figures being left of the natural reddish yellow of the clay. Mr Dennis furnishes us in his volumes,

with two representations of the black ware of Chiusi, of rude workmanship, and possessing little artistic beauty. The one now in the possession of Signor Casuccini, at Chiusi, consists of a group of six figures, and has been called from the character of its composition, the Anubis Vase ; the other is at Florence, and is curiously ornamented with chimeras, beasts, demons and other devices, the most prominent of which is that of a panther bearing a stag. Black vases, with friezes of animals and ornaments in relief, were the staple manufacture of Volterra, and are not surpassed in elegance of form by the ancient pottery of any other site in Etruria.\*

The Etruscan works in stone were chiefly of a sepulchral

\* Although the art of moulding vessels for domestic uses appears to have been practised from the earliest ages, and we have abundant proof that great skill had been acquired in its manufacture, yet there seems to have been but little improvement in this branch of industry, until about the middle of the fifteenth century, when the potter's art began to attract some attention in Europe. Its first impulse was derived from Tuscany, where the art of manufacturing the beautiful ware called Majolica, was invented by Luca della Robia, and it was greatly extended at the commencement of the sixteenth century, when the Chinese porcelain began to find its way into Europe. The dukes of Tuscany patronized the new manufacture, by every means in their power. The best artists of the age were employed to furnish designs for form, and patterns for ornament; eminent painters were engaged in the execution, and services of the Italian porcelain, as it was called, were deemed suitable presents for crowned heads. The royal manufactories of Dresden and Sèvres were established about the commencement of the eighteenth century, and toward the middle of the century, Mr Wedgwood, an English manufacturer, directed his attention to the Fictile art, in which he made considerable improvements; he soon distinguished himself by his discoveries, as well as by the taste and fancy displayed in the forms and decorations of the various results of his ingenuity. Among the many curious productions of this inventive manufacturer, may be mentioned his imitation of the Barberini or Portland Vase, a cameo of a Slave in chains, and another of Hope attended by Peace, Art and Labor, made of the argillaceous earth from Botany Bay; to this place he sent several of his specimens, in order to show the capability of its materials, and to encourage the industry of the inhabitants. Mr Wedgwood gave to his

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character ; consisting either of sculptured bas-reliefs, with which they were accustomed to ornament the façades of their tombs, cippi or altars, which were also decorated with bas-reliefs, or sarcophagi and cinerary urns, upon which were chiselled the effigies of the deceased, with bas-reliefs of various descriptions.

The temple tombs of Narchia, of which Mr Dennis has presented a spirited illustration, are located in the neighborhood of Vetralla, about forty-three miles from Rome. They are situated on a treeless, trackless moor, and are described as highly ornate, with pediments, and Doric friezes supported upon columns, the tympana occupied with figures in high relief. "In each pediment," says Mr Dennis, "were figures engaged in combat, some overthrown and prostrate, others sinking to their knees, and covering their heads with their shields, one rushing forward to the assault, another raising a wounded warrior. In the relief within the portico were shield, mace and sword suspended against the wall, as if to intimate that he had fought his last fight ; and beneath was a long funeral procession. The entablature at a distance seems Doric, but a nearer approach discloses peculiar features. The pediments of these tombs, proving them to have been imitations of temples, terminate on each side in a volute is a grinning face of a Gorgon, a common sepulchral decoration among the Etruscans, and over two of the three remaining vo-

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residence in Staffordshire the name of Etruria, and there died in 1795, in the sixty-fifth year of his age.

Many of the manufacturers in Staffordshire are now occupied in the production of vases after the Greek and Etruscan models. The largest work of the kind which has been produced in England, measures four feet in height and two feet in diameter ; its design is taken from Flaxman's "*Outlines of Æschylus*," and it exhibits great skill and accuracy of imitation.

A new form of material called statuary-porcelain has recently been introduced, and is considered but little inferior to marble as a material for art. Its characteristic is lustrous transparency, and in this it rivals the best specimens of alabaster. Its color is the purest white, and is not affected by atmospheric influences. Several fine pieces of sculpture have already been copied in England in this exquisite material.

lutes, is something which from below seems a shapeless mass of rock, but on closer examination proves to be a lioness, the symbolic guardian with which the ancients were wont to decorate their temples." The surface of the wall also is described as covered with figures sculptured in bold relief, intermingled with swords, maces, helmets and shields. Archaiologists vary in their opinion as regards the period of the construction of these monuments. Lenoir assigns them as early a date as that of Demaratus, the father of Tarquinus Priscus, to whose time belongs the first historical mention of the influence of Greek over Etruscan art; while Mr Dennis concurs with Professor Orioli in pronouncing them to belong to the fourth or fifth century of Rome.

The monuments at Castel d'Asso, conjectured by some to be the site of the Fanum Voltumnæ, the shrine of the great goddess of the Etruscans, bear a striking resemblance in their simplicity and massive grandeur, to those of the Egyptian kings in the neighborhood of Thebes. They consist of two rows of sepulchral chambers, with square architectural façades, cornices and mouldings, hewn out of the solid rock, and extending for nearly half a mile on each side of a steep valley, in the centre of which rise the rock and castle from which it derives its name. Over some of the tombs, deep lines of inscriptions, seeming to indicate the name of the individual or family buried below, are sculptured upon the rock, in letters six inches in height, and chiselled two inches deep into the stone. They are all in the striking mysterious Etruscan character, and can be seen in the sunshine distinctly from the opposite side of the valley. The last sepulchre in the glen, with a façade nearly thirty feet in height, is described by Dennis as a truly magnificent monument, supposed to have been appropriated to some great hero or chieftain. It contained eight or ten sarcophagi, without relief or ornament, corresponding in their general form to the stone coffins of early England.

Many of the sepulchres, more especially those at Cervatri, the representative of the once opulent and powerful city of Agylla, the Cære of the Etruscans, were in the interior of earth-

en hillocks, raised to some height above the level of the ground. These barrows were surrounded by walls of stone, and contained the doors of entrance into the different tombs. Above this wall the earth sloped gradually away, until it came nearly to a point at the top, which was frequently surmounted by the figure of a lion. None of these sepulchres have sculptured façades remaining; but fragments of ornamented cornices are here and there occasionally perceptible.

A barrow of this kind, which possesses great interest from its high antiquity and the extraordinary nature and value of its contents, was discovered and excavated in 1836, by General Gagliassi, an officer of high rank in the Papal army, in conjunction with Father Regolini, the archpriest of the neighboring village of Cervetri. It disclosed to them many curious and valuable relics of bronze, silver and gold. Towards the centre of the barrow, they came to a massive door way which led them into a chamber about ten feet square, in which was a bier formed with cross-bars of bronze, and, at its side, stood a small four-wheeled car or tray of bronze. On either side, lay some thirty or forty small figures in Terra Cotta, probably the Lares of the deceased. At the head and foot of the bier, stood a small iron altar on a tripod, and at the foot lay also a bundle of darts and a shield. Several ornamented shields of bronze were placed along the sides of the room, on a sort of shelf, beneath the immense stones which formed the roof. Nearer the door stood a four-wheeled car, which, from its size and form, had been probably used for the purpose of bearing the bier to the sepulchre. In an inner chamber were vases of bronze still hanging on the wall by nails, a large vase ornamented with massive heads, two tripods, each containing a vase for perfumes, and, at the farther end, upon the ground, lay a number of gold ornaments, which, from their position, had evidently been attached to the dress and body of the deceased. These comprised a head-dress of singular character, a breastplate beautifully embossed, a finely twisted chain and necklace, ear-rings, a pair of broad golden bracelets, richly worked in relief; a clasp composed of three spheres of gold,

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while, at various distances, were small fragments of the same metal, which had evidently been interwoven with the dress. Attached to the wall behind the head, were two silver vessels with figures in relief, and several vases, on which was inscribed in Etruscan characters the name of Larthia. The relics, all of which were removed from the tomb, are now preserved in the Gregorian Museum of the Vatican.\*

Several other tombs were examined at the same period, in one of which was found a small cruet-like vase, of plain black wood, which is generally supposed to have been an inkstand, having around its base an alphabet in the early Greek characters, consisting of thirteen consonants and four vowels repeated in syllables, like the first lessons of a primer. This relic is also at the Vatican.

Recent excavations at Agylla have disclosed several beautiful marble statues, altars, bas-reliefs, cornices, and architectural fragments, together with a singular bas-relief, now preserved in the new Museum of the Lateran, and which seems to have formed one side of a marble throne. On it are three separate figures, each with the name of an Etruscan city attached; and it is thought highly probable that this monument originally contained the titles and emblems of the Twelve Cities of the Confederation.

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\* It was in one of these tombs, that Signor Avolta, a professional excavator, had for a few moments a glimpse of one of the ancient Lucumones. In the course of his labors, he was exploring one of the tombs. Removing a few stones, he looked through the aperture to discover the contents, when, extended in state before him, lay one of the mighty men of old, crowned with gold, and clothed in his armor. His shield and spear and arrows were by his side, and the sleep of the warrior seemed to have been but that of a day. But while the Signor gazed in astonishment, a sudden change came over the scene; a slight tremor, like a passing breath of air, seemed to agitate the figure — it crumbled into dust and disappeared. When an entrance was effected, the golden crown, some fragments of urns, and a few handfuls of dust, were all that remained, to mark the position in which it lay. Mrs. Gray confirms the truth of this statement by relating a similar case in England, which came under her own observation, where the deposit had been only for a few centuries.

The Cippi or altars are in the form of pedestals, either round or square, and are decorated with figures in low-relief, representing subjects purely national, comprising scenes illustrative of general life and customs, funeral rites and ceremonies, and rarely myths. One of the most interesting mentioned by Mr Dennis, is in the Paolozzi Museum at Chiusi, and represents the death of an Etruscan lady. Several women stand weeping around the body, which is extended upon a couch, and against which leans a youthful son of the deceased; "his subdued attitude proclaiming as loudly as stone can speak, the intensity of his grief."

The figures on the Etruscan sarcophagi and sepulchral urns are generally represented in a reclining attitude, with the head resting upon the elbow, supported by cushions, and the sarcophagi beneath are frequently hewn to imitate couches. The cinerary urns, or "ash-chests," as they are called, are also frequently decorated with figures upon the lids, but they are generally executed in an inferior style of art. The most interesting collection of sarcophagi is to be found at Toscanello, the residence of the Campanari family, so well known for their researches in Etruscan antiquity. These sarcophagi, amounting to twenty-seven in number, were discovered in a single tomb, in the year 1839, arranged in concentric circles, the inner those of the women, the outer those of the men. One of these, which is called the Sarcophagus of the Niobides, from the bas-relief upon the side, is described by Mr Dennis as the finest monument of the material (*nenfro*) which he had met with in Tuscany. He mentions also three large sarcophagi at Cervetri, of alabaster, in which the draped figures upon the lids are not resting, as usual, upon the elbow, but reclining upon the side. One of the figures has two small lions sculptured at the feet, and on the couch of another are four similar lions, one at each angle.

Many of the finest specimens of Etruscan art are now at the Gregorian Museum of the Vatican. The collection was commenced about the year 1830, by Pope Gregory the Sixteenth, assisted by the celebrated excavator Campanari, and is continu-

ally receiving additions from the several cemeteries within the Papal dominions. There are also several private collections of Etruscan antiquities at Rome, among which are particularly distinguished that of the Cavaliere Campana, the Chevalier Kestner, and Dr. Emil Braun ; the latter gentleman has in his possession the celebrated bronze bust of an Etruscan lady, discovered in a tomb at Vulci, in the year 1840, by the Prince of Canino, Lucien Bonaparte, who passed the latter years of his life in extracting treasures from this sepulchral mine. It is represented nude, with the exception of a high and massive necklace ; the hair is carefully curled and arranged ; the left hand raised to the breast, while the right modestly supports a gilded bird ; and the pedestal is richly adorned with figures of lions, sphinxes and chariots. The bust is not cast, but formed of plates of bronze, hammered into shape, and afterward finished with the chisel.

But it is foreign to our purpose to attempt to describe in detail the interesting and valuable collections of Etruscan curiosities which enrich so many of the museums and private cabinets of Europe. To be properly appreciated, they must not only be seen, but carefully studied and examined with the eye of a scholar and an enthusiast.

The Etruscan power appears to have been at its height in the third century of Rome, or about the commencement of the fifth century before the Christian era. But, like every earthly institution, Etruria was destined to decay. Its strength was wasted by internal disunion, as well as by outward hostility. The name of Porsenna alone stands out in bright relief from the darkness that hangs over his people, and surrounds with a passing glory the period of their decline. The cities of Veii and Tarquinii, Clusium and Agylla sank, one by one, before the slow but sure progress of the Roman arms ; national spirit and independence were extinguished ; the language itself gradually became obliterated ; and Etruria was forever blotted from the page of history.

## CHAPTER VII.

GRECIAN SCULPTURE — HISTORICAL SKETCH OF GREECE — MYTHOLOGY OF THE GREEKS — DÆDALUS — SMILIS OF ÆGINA — ENDÆUS THE ATHENIAN — GATE OF THE LIONS AT MYCENÆ — CYCLOPIAN STRUCTURES — DIBUTADES — RHÆCUS AND THEODORUS — ART OF CASTING IN METALS — GEM SCULPTURE — THE MANTUAN VASE — THE PORTLAND VASE — DIPENUS AND SCYLLIS — THE ÆGINA MARBLES — THE SELINUNTING MARBLES — THE ARUNDELIAN MARBLES — THE PARIAN CHRONICLES — EFFECT OF THE EXPEDITION OF XERXES UPON ART.

THE authentic records of Sacred History confirm the traditions of the Greeks in representing their country as peopled at an earlier period than any other portion of Europe. The primitive inhabitants, like the ancestors of other nations were rude and barbarous ; and did not emerge from the savage state till long after the Chaldeans and Egyptians had arrived at a considerable degree of civilization. At length however their proximity to those eastern regions, which were anciently most populous and flourishing, induced the inhabitants to visit them, and to bring thither the religion, letters, and arts of their parent countries.

About fifteen hundred years before the Christian era, Cecrops landed in Greece with a colony from Egypt. He introduced many useful and important improvements ; disclosed to them several uses of the metals ; assisted them in the operations of agriculture ; founded the city of Cecropia, afterwards called Athens ; and built a fortress upon a hill, where the celebrated Parthenon subsequently stood. About this time, Cadmus of Thebes went into Greece, where he introduced the knowledge of the Phenician alphabet, and built a city which bore the name of his native place. This was soon succeeded by Argos, Sparta, Mycenæ and Sic-

yon, the glory and the fortunes of whose defenders are immortalized by the first and noblest productions of Grecian genius.

The arts of Greece were much influenced by their mythology, a knowledge of which is absolutely indispensable to one who would properly appreciate their sculptured productions. They worshipped twelve great celestial deities, and named them Jupiter, Apollo, Mercury, Mars, Neptune, Vulcan, Juno, Minerva, Diana, Venus, Vesta and Ceres. The inferior order of deities were the Genii and Heroes, who, after their death, were placed among the gods.

The Muses in Greek mythology were the sister goddesses who were supposed to preside over the arts of poetry and music, and the sciences of astronomy and history. Homer mentions the Muses as the goddesses of song who inhabited lofty Olympus, but he does not specify their number or names. Hesiod in his Theogony enumerates nine, daughters of Zeus and Mnemosyne, and states that Pieria in Macedonia was their first dwelling place. Their names were Clio, the Muse of History — Calliope, the Epic muse, who presided over eloquence and poetry — Melpomene, the Muse of Tragedy — Thalia, the Muse of Comedy and pastorals — Euterpe, who presided over Music — Terpsichore, the inventress and patroness of the art of Dancing, and Lyric poetry — Erato, the Muse of Elegy and amatory song — Polymnia, the Muse of religious songs and allegories — and Urania, who presided over Astronomy.

The earliest representations of the Grecian divinities were round stones, called Hermes, placed upon cubes or pillars, and these stones they afterwards formed roughly, so as to give them something of the appearance of a head. Pausanias, a native of Syria,\* who travelled in Greece towards the end of the second

\* Though blindly superstitious, and treating with profound respect even the most absurd and ridiculous usages, Pausanias was yet a careful observer, and we have reason to believe a faithful chronicler. He seems from the incidental notices which he gives of himself, to have visited nearly every country that was celebrated in the ancient world; and his Periegesis, or Tour in Greece containing a vast variety of historical, topographical, and mythological details, particularly in reference to works of art, is one of the most valuable books of travels that has come down to us.

century of the Christian era, and wrote the first professcdly antiquarian work now extant, states that he saw at Pharœ in Achaia, thirty quadrangular blocks of stone which were worshipped as symbols of thirty deities ; at Sicyon, Diana was represented by a column, and Jupiter by a pyramid ; and the Lacedæmonians represented Castor and Pollux by two parallel posts, to which a transverse beam was added to express their mutual affection. But these were only symbols, and the next step in the art, was the attempt to fashion them into something like a rude outline of the human figure. The upper part was shaped into the likeness of a head, but the extremities seem not to have been attempted, nor were the arms separated from the body, the foldings of the drapery being stiffly marked in deep lines upon the surface.

Images of the gods were also produced in the work-shops of the potters, although less for the service of the temples, than for domestic worship and sepulture. Many such, manufactured by Attic workers in clay, of great simplicity and rudeness, are still found in the tombs at Athens. Figures and reliefs of earth were also made at an early period as ornaments for houses and public porticos, especially at Corinth, the city of potters.

Such, undoubtedly, with various degrees of individual merit appears to have been the state of the art in Greece, when a sculptor appeared whose works elicited the praise of poets, the speculations of philosophers, and the record of historians ; and continued to be prescrved with zeal and spoken of with respect, centuries after sculpture had risen to its zenith. This was Daedalus, the countryman and contemporary of Theseus, not inferior perhaps to that hero either in fame, or variety of adventures.

DAEDALUS is said to have flourished three generations before the Trojan war ; and, according to the most generally received chronology, about fourteen hundred years before the Christian era. His principal and best authenticated works were large statues in wood, some of which remained until the destruction of art under the later Roman emperors. Pausanias enumerates not fewer than nine of these labors, one of which, a Statue of Her-

cules, he describes as possessing something of divine expression.\* This sculptor did not confine his talents to one branch only. He excelled in architecture ; and being skilful in mechanics, appears to have given motion by ingenious contrivances to certain of his figures, one of which at Gnossus is described by Homer, and reported by tradition to have been a present to Ariadne.

**SMILIS OF ÆGINA.** Contemporary with Dædalus we find the name of Smilis of Ægina, who is said to have made the Statue of Juno at Samos, placed there according to some traditions, by the Argonauts who had brought it from Argos. Working independently, his style differed from that of the Athenian school, while it embraced its improvements.

**ENDÆUS THE ATHENIAN,** the scholar of Dædalus, is said likewise to have made Statues in wood, ivory and marble ; some of these existed in the time of Pausanias, who particularly mentions a ‘ Statue of Minerva Polias,’ which he saw in the Temple of Erythræ in Ionia.† He speaks also of sculptures in stone on the Monument of Chorœbris at Megara, as the oldest in Greece ; and if the monument was erected immediately after the death of the person whose name it bore, it must date from a period at least a century before Dædalus ; but from the particulars which he mentions, it appears to have been of a much later age.

The earliest authenticated monument of Grecian sculpture,

\* In the British Museum, as well as in other collections in Europe, are several small bronzes of a naked Hercules advancing ; the right arm holding a club, is raised to strike, whilst the left arm is extended, bearing a lion’s skin as a shield. From the style of extreme antiquity which characterizes these statues, the rude attempt at bold action, the traits of savage nature in the face and figure, expressed with little knowledge but strong feeling, it has been suggested that they may have been copied from the identical work of Dædalus.

† The learned author of the Introduction to the volume of Sculpture, published by the Dilettanti Society, supposes that the heads of Minerva on the early coins of Athens, were copied from this Statue, which seems very reasonable, when we compare the style and costume with other works of the highest antiquity.

now extant, is believed to be the bas-relief on the ancient portal of the citadel of Mycenæ, called the Gate of Lions. The approach to this gate is by a passage, fifty feet long, and thirty wide, formed by two parallel projecting walls, which were obviously designed to command the entrance. The gate itself is formed of three stones of hard breccia, two upright, and one transverse; and on the latter is placed another block of a triangular shape, of green marble, on the face of which is cut the relief before mentioned representing two Lions rampant, with their fore paws resting on opposite sides of a round column, which according to the description of Col. Leake, becomes broader toward the top, and is surmounted with a capital formed by a row of four circles, enclosed within two parallel fillets. The upper part of the stone, and also the heads of the lions, are broken off; and it is not improbable that the pillar between them may have formerly supported an ornament of some kind. The back part of the Gate of Lions exhibits two styles of construction, that towards the plain of Argos, presenting the rough Cycloian masonry, while the other is regularly constructed, like the front and the two lateral walls, from which circumstance Dr. Darwin hazards the conjecture that the gate may have been made some time after the Cycloian structure.\*

Not far distant from the Gate of Lions is a columnar monument, composed also of basalt, the grotesque design of which is evidently Egyptian; and an attentive reflection upon the proofs

\* The term Cycloian is applied to the remains of several ancient structures still existing in many parts of Greece and Italy; and the word is not always used by modern writers with much precision. The appellation is generally supposed to have been derived from the great size of the blocks used, it having been deemed by early writers impossible for men of common stature to have raised them. Hence they concluded that these cities were built by the Cyclops, a reputed race of giants, but who were the persons really intended by this term is unknown. Some have supposed that they were a people of Lycia; and others that they came from Thrace. The antiquity of these edifices, however, undoubtedly goes back in their respective countries, to the remotest period of which man has left distinct evidence of his existence.

which the ruins of Mycenæ afford, will lead to the conclusion that the arts of Egypt on their arrival in Greece, were first cultivated at Mycenæ, and here they are seen in their transit from Thebes to Athens.

The next most ancient specimens of Grecian art are probably to be found in Coins; and as the date of many of these can be fixed with tolerable accuracy, they may serve to show the style and degree of merit of many more important objects mentioned by ancient authors; and to ascertain the period when others now existing, were produced. The origin of the art of coining has long been a subject of dispute among numismatologists, some attributing it to the Lydians, others to the Phenicians, and others again to the Hindoos. The Egyptians were evidently unacquainted with the art, as the thin plates of gold which are frequently found in the mouths of the mummies, supposed to be ferriage money across the Styx for the deceased, are invariably plain; and in all the business transactions of the early Hebrews, the amount of their money was determined by weight. Coins are said to have been first struck by Phidion of Argos, in the island of Ægina, about eight hundred and sixty nine years before the Christian era; and there are coins still extant of that island, which seem from the very primitive style of their execution to be not very remote from the period alluded to. The devices on the earlier Greek coins, which were usually of gold and silver, were very various, and generally had some reference to their history or religion. Those of Athens had an owl; of Argos a wolf's head; of Thessaly a horse; of Byzantium a crescent; while those of the island of Ægina have a tortoise on one side with an indented square on the reverse.

The introduction of casting in metals forms an interesting epoch in the history of the art of sculpture. Its substitution for wood probably took place soon after Phidion had introduced the stamping of money; and Pausanias observes that there were several Statues remaining in his time at Lacedæmon, which were the work of one Gitiadas, a citizen of that republic, who flourished before the first Messenian war, which began about an

hundred and twenty years after the time of Phidion. He also describes a figure of ‘Jupiter’ of the same metal, existing in the same city, the work of Learchus of Rhegium, which was still older, being the most ancient Statue of brass then known. It was of hammer work, and the component parts had been drawn separately and then riveted together.

It is uncertain at what period the art of casting brass in moulds, taken from the models in clay, was invented. The traditions mentioned by Pliny on the subject being neither quite consistent with each other, nor very clearly expressed. The Corinthians attributed the invention to Dibutades a Sicyonian potter, who accidentally became the possessor of this most important invention in the art. His daughter, known by the appellation of the Corinthian Maid, being about to be separated from her lover, who was going on a distant journey, traced his profile by lamplight upon the wall. Struck with the likeness exhibited in the sketch, her father carefully filled up the lines with clay, and thus formed a medallion, which hardened in the fire, was long preserved in Corinth as a most interesting relic.\*

The engraving of Gems, like the other arts, was early cultivated among the Greeks, and the custom of wearing cut stones on seal rings appears to have been general among them, even in the time of Solon. As the alphabet was invented about the period of their emergence from the barbarism of their colonial state, necessity did not demand the use of hieroglyphics ; hence this vehicle of conveying and preserving information, was never used by them. Their first efforts in engraving, of which we have authentic knowledge, were in imitating the Egyptians and Phenicians in making signets, and in ornamenting armor with emblematical devices.

The first name of note which occurs in this branch of the art is Mnesarchus, the father of the philosopher Pythagoras, and

\* To this pleasing incident the poets have attributed the discovery of painting — another proof of the exquisite taste, and of the delightful charm which the Greeks have imparted to the arts, by the constant union of sentiment with imagination, of the heart with the understanding.

consequently a contemporary of Theodorus of Samos, who engraved for Polycrates the figure of a lyre upon a splendid emerald and made also the magnificent silver Vase given by Crœsus to the Temple of Delphi; a work of no ordinary merit even at a period when the art had reached a high degree of excellence. The most flourishing stage of the art seems to have been the Age of Alexander the Great; at this period are mentioned Pyrgaletes, who alone was permitted to engrave his portrait, and Tryphon, the author of the beautiful and well known Cameo, representing the ‘Marriage of Cupid’ and Psyche, now in the Marlborough Collection in England. The Romans were far behind the Greeks in this art. The Greeks preferred representing the figure nude, while the Roman artists, almost without an exception, draped their figures. The Age of Augustus is remarkable for the excellence of its gem engravers, among whom Dioscorides seems to have held the highest rank. To this artist is attributed the celebrated Cameo, in the collection at Vienna, representing the ‘Apotheosis of Augustus.’ From Augustus to Marcus Aurelius, the names of several gem engravers, both in cameo and intaglio, are mentioned as possessing distinguished merit, but they were chiefly Greek artists who had settled at Rome.

The celebrated Mantuan Vase, or Brunswick onyx as it is generally called, at the Museum at Brunswick in Germany, has long attracted the attention of connoisseurs, and perplexed the ingenuity of the antiquary. Its form is oblong, and about six inches in length, and has been shaped into the fashion of a vase with a golden rim and handle. The ground color, a very deep brown, is varied with patches of white, some clouds of a dim yellow, and still fewer of a dark gray. At about two thirds of its depth from the mouth, it is divided by a circular band of gold, and both the upper and lower compartments are filled with figures cut in low relief, generally supposed to refer to the Eleusinian mysteries. One writer upon the subject has attempted to prove that it represents the Thesmophorian mysteries, which were celebrated in honor of Ceres, and that it was a work of Alexandria, executed in the time of the Ptolemies.

The gem sculptors not only exercised their skill in cutting or engraving, but also in so arranging their subject and the composition of its details as to make the different zones of the stone answer for parts of the design ; and they were so partial to this variously colored work that they even imitated the material in glass, of which the finest specimen extant is the celebrated Portland Vase, now in the British Museum. Its dimensions are nine and three quarter inches in height, and twenty-one and three quarter inches in circumference. The figures, which are executed in relief, are of a beautiful opaque white, and the ground is of a dark transparent blue. In one compartment three exquisite figures are represented under a tree on loose piles of stone, the centre one a female in a reclining attitude, with an inverted torch in her left hand, upon the elbow of which she rests for support, while the right hand is raised and rests upon the head. The figure on the right represents a male, and that on the left a female ; apparently regarding with interest and anxiety the reclining figure. In another compartment is a figure descending from a portal into a darker region, where he is received by a beautiful female, with a serpent between her knees ; she stretches forth her hand to him, while above her is a Cupid beckoning him to advance. On her left stands an aged figure, having one foot sunk into the earth, and the other raised upon a column, with the chin resting upon the hand. There are two trees introduced into this compartment, one of which bends over the female, and the other over the aged man. On the bottom of the vase, there is another figure, with a Phrygian cap upon the head, and the finger pointing toward the lips. On the handles are represented two aged heads, with the ears of a quadruped, and from the middle of the forehead rises a kind of tree ; but these are generally considered to have been extraneous ornaments, and to have had no connection with the story which has never been satisfactorily explained, although several expositions have been attempted. Those most generally received are the explanations of Millinger and Thiersch, the former of whom considered it to represent the Marriage of Peleus and Thetis,

the latter that of Jason and Medea; while Mr. Winders, a more recent writer upon the subject, endeavors to prove both the Vase and the Sarcophagus in which it was found, are commemorative of the great physician Galen.

This valuable relic was discovered about the year 1630, in a subterranean sepulchre three miles distant from Rome. It contained the ashes of the deceased, and was deposited within a Sarcophagus, now in the Museum of the Capitol, which was carved with bas-reliefs upon its sides, and was surmounted by reclining figures after the manner of the Romans, resembling in many respects those which have been found in ancient Etruria. From an imagined resemblance to the medallie heads of Alexander Severus, and his mother Julia Mammea, Bartoli assigned the sarcophagus to this emperor, but more recent investigations have adjudged the effigies to be those of Marcus Aurelius and the Empress Faustina.\*

DIPÆNUS AND SCYLLIS, the Cretans, were celebrated for their works in marble, about five hundred and eighty years before the Christian era; and were called disciples of Dædalus or Dædaliens, to show that they still wrought in the manner of his school. The figure of ‘Minerva’ at the Villa Albani, with the perpendicular folds of the drapery, disposed in zigzag edges, has been attributed to these artists.

ANTHERMUS OF CHIOS.—About the same time also flourished Anthermus of Chios, who displayed his talents in the same material, of which the quarries on the island of Paros afforded an abundant supply. Anthermus was succeeded and far surpassed by his two sons, Anthermus and Bupalus, who distinguished themselves till about the time that the arts suffered a long suspension and interruption in the Greek colonies of Asia, on

\* At the decline of the Roman empire, Gem engraving fell with the other arts; and it was not till the fourteenth century, that the taste and munificence of the Medici family caused its revival in Italy. The practice of cutting Camei or shells is of comparatively recent introduction; but some artists of the present day bid fair to carry it to a high degree of perfection.

account of the severe calamities brought upon them by an unsuccessful revolt against Darius, the son of Hystaspes. Their cities were then stormed and sacked, their temples destroyed, and themselves reduced to personal servitude. Art however rose in Europe as rapidly as it fell in Asia. The schools of Ægina, Sicyon and Corinth became celebrated for the number of eminent artists that issued from them; and as far as we can judge by coins, the colonies of Sicily, Italy, Macedonia, and Thrace kept pace with the mother country, and even outstripped her in improvement.

In illustration of the character of the arts at this time, we are able to refer to some undoubted remains of sculpture, of a period certainly not very remote from that under consideration. These consist of seventeen Statues of Parian marble, rather smaller than life, which were discovered in the year 1811, in the island of Ægina, by some English and German travellers, and excavated from the two extremities of the temple of Jupiter Panhellenios, below the tympana, from which they had fallen at some unknown period.\* “This temple,” says Colonel Leake, “is not only in itself one of the finest specimens of Grecian architecture, but is the most curious, as being in all probability, the most ancient example of the Doric order in Greece, with the exception of the columns at Corinth;” and Lusieri classes it with that of Pæstum in Lucanio. Eleven of these Statues decorated the western, and six the eastern pediment of the temple.

The exact subject or subjects intended by these groups is not known; though all the critics who have offered opinions seem to agree that they represent some actions of the distinguished Æginetan family of heroes, the Æacidae or descendants of Æacus, the mythological founder of the nation. Colonel Leake’s opinion

\* As the arts of sculpture and painting are held in abhorrence by all Mussulmans, competition for the possession of these inimitable reliques was confined to Christian countries; and the Prince Royal of Bavaria becoming their purchaser at the priece of 10,000 Venetian sequins, the Ægina marbles were removed to Munieh, where they were restored by Thorvaldsen, and are now deposited in the Royal Museum in that city.

is that they represent two periods in the 'Contest over the body of Patroclus,' from the *Iliad*, in which Ajax and Hector were the principal combatants; and Thiersch conjectures that the group on the eastern pediment may represent the 'Expedition of Hercules and Telamon,' the son of Æacus, against Laomedon, king of Troy; while that on the western he thinks, may represent the 'Death of Achilles,' and the struggles of Ajax to save his body from the Trojans. The eleven figures of the western side seem to be the full number of the original composition. Minerva, armed with her helmet, the ægis covering her breast, and her shield upon her left arm, occupies the centre. This figure, of rather larger proportions than those of the combatants, is raised upon a plinth, and appears to be presiding over the battle. Immediately in front of the goddess, and extended at her feet, is a dying warrior; another appears advancing towards him, as if to offer protection or assistance; while a third, with uplifted arm, in which probably was a spear, seems to rush forward to prevent his approach. The rest of the figures are engaged in various ways, exhibiting great energy of action. The smaller ends of the pediment were filled up with the fallen and the wounded.

Some very curious examples of the early art of sculpture were found amid the ruins of the once splendid city of Selinus or Selinuntum, on the southern coast of Sicily, by Messrs. Angell and Harris, in the year 1823, and are deposited in the Museum at Palermo. They consist of fragments of marble in alto-relief, and formed part of the decoration of two Temples, of which traces still remain. The subjects sculptured upon them are supposed to represent 'Pelops preparing for his race with Ænomaus,' 'Perseus in the act of slaying Medusa in the presence of Minerva,' and the 'Adventure of Hercules, surnamed Melampygos, with the Cercopes,' who, having endeavored to rob him, were bound hand and foot, fastened to his bow, and carried away with their heads downwards. These sculptures have been referred to the first period of the history of Selinus, which was founded about six hundred and twenty years before the Chris-

tian era. There are some peculiarities about them which are characteristic of two different styles of art. Those which belonged to the eastern temple have many points of close resemblance to the style of the Æginetan school; while those of the western temple appear to have come from a more barbarous hand, and approach indeed, in some degree, to the works of the earlier Egyptians.

A series of ancient sculptured marbles were discovered by Mr. Petty, a gentleman who explored the ruins of Greece, the Archipelago and the shores of Asia Minor, under the patronage of Thomas Howard, Earl of Arundel, who lived in the time of James and Charles the First, and devoted a large portion of his time to the collection of monuments illustrative of the arts, and of the history of Greece and Rome.

The Arundelian marbles, as they are called in honor of their noble collector, arrived in England in the year 1627, and consisted of thirty-seven Statues, one hundred and twenty-eight busts, and two hundred and fifty inscriptions, together with a large number of altars, sarcophagi, fragments of sculpture, and an invaluable assemblage of gems. The most interesting and curious of the inscriptions is one usually known by the name of ‘the Parian Chronicle,’ from having been kept in the island of Paros. It is a chronological account of the principal events in Grecian, and particularly in Athenian history, during a period of one thousand three hundred and eighteen years from the reign of Cecrops, 1450 B. C., to the archonship of Diognetus, in the year 264 B. C. The authenticity and antiquity of this Chronicle were called in question towards the latter part of the last century, and several learned essays were published upon the subject; but the objections brought forward were very ably and satisfactorily refuted by several distinguished archæologists.

The marble on which the Chronicle was engraved was five inches thick, and measured when Selden viewed it, in 1627, three feet seven inches by two feet seven inches; it contained at that time ninety-three lines, reckoning the imperfect ones, and might originally perhaps have contained an hundred. These

lines consist of capitals in close continuation, and unbroken into words. The events which it records are not so much such as relate to the different states of Greece, as those which serve to illustrate the history of the civilization and literature of the country.\*

From the commencement of the fifth century before the Christian era, the succession of the great sculptors of Greece, and the changes that each master and his school effected in the style of art, can be traced with tolerable accuracy. Sicyon and Ægina were the most celebrated schools of sculpture, and stood unrivalled for the high quality of their bronzes. In this favorable and improving state of the art, a great political event happened, which for a time threatened its total extinction, but which ultimately tended to accelerate its progress. This was the disastrous termination of the expedition of Xerxes against Greece, which by its failure discovered to the Greeks both the wealth and the weakness of Asia, and placed in their hands the means of effecting the most costly improvements and decorations.

It was customary in Greece to dedicate a tenth of all spoils gained in battle to the service of the gods ; and that proportion of what was obtained from the Persians was consequently so appropriated. Its value was expended on the construction of magnificent temples, enriched with sculpture and painting, and ornamented with vases and tripods, with shields suspended as trophies. The numerous temples destroyed by the Persians in their invading march, were after their retreat restored with superior magnificence. A nobler spirit of emulation appears to have existed among the sculptors of this period, in the list of

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\* This collection was deposited in the garden at the back of Arundel House in the Strand ; but during the civil wars, the noble family were obliged to abandon the mansion. Parliament put it under sequestration, and suffered the marbles to be plundered and defaced in a shameless manner ; and it is supposed that not more than half of the original number escaped destruction. The remainder were presented by Henry Howard, Duke of Norfolk, and grandson of the collector, to the University at Oxford, where they are now preserved.

whom we find the names of Alcamenes, Critias and Thestocles, who were soon after followed by Agelades, Polycletus, Myro, Pythagoras, Scopas, Perelius and Phidias.

Under the direction of these great artists,—whose different modes and degrees of excellence we have now no means of discriminating,—sculpture in marble, ivory and metal appears to have reached its summit. Science and taste were united under the most liberal and magnificent public patronage, and all the charms of beauty, grace, majesty and elegance, which the mind can bestow on the human form, were vigorously conceived and correctly executed.

## CHAPTER VIII.

THE AGE OF PERICLES — PHIDIAS — THE PARTHENON — THE ELGIN MARBLES — CARYATIDES — THE OLYMPIAN JUPITER — STATUE OF MINERVA POLIAS — PHIGALIAN MARBLES — THE TOWNLEY MARBLES — MYRON — THE DISCOBOLUS — POLYCLETUS OF SICYON — CTESILAUS — THE DYING GLADIATOR — ALCAMENES — MYS — PRAXITELES — THE VENUS OF CNIDUS — SCOPAS — THE NIOBE GROUP AT FLORENCE — THE VENUS DE' MEDICI — LYSIPPUS OF SICYON — THE TORSO BELVIDERE — THE WARWICK VASE — AGESANDER OF RHODES — ATHENODORUS AND POLYDORUS — GROUP OF THE LAOCOON — CHARIS OF LINDUS — THE APOLLO BELVIDERE — DECLINE OF THE ART OF SCULPTURE IN GREECE.

THE age of Pericles, which occupies twenty years during the middle of the fifth century preceding the Christian era, is justly considered the grand and golden age of sculpture. Athens, his birthplace and his residence, the capital of Attica, became, under his government, unrivalled ; the people signalized themselves by their valor, munificence, and culture of the arts. The upper portion of the city was adorned with sumptuous buildings — the Parthenon, the Erechtheum, and the Propylea ; and, whilst the spoils of the Persian conquest enabled her rulers to engage in the most liberal expenditure, it was fortunate for mankind that the purest taste directed the profusion.

PHIDIAS. The elevated style of Grecian sculpture, the remains of which at the present day attest its former magnificence, is commonly supposed to have been derived from Phidias ; and the idea is now universally received that after his death Grecian art began to decline. Phidias lived at a period peculiarly favorable to the development of his talents and his genius ; and his ability must have been shown at a very early age, as he appears to have been extensively employed upon great public works

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during the administration of Cimon, the illustrious predecessor of Pericles. We are uninformed of the rudiments of his education; but Athens was, at that time, the great school of arts and letters, and Phidias seems to have been consulted on all occasions in which the embellishment of the city was contemplated, either by magnificent buildings or by sculptured decorations.

Among the most remarkable objects upon which his talents were exercised, the temple of Minerva, called the Parthenon, that object of universal admiration, whose form and proportions are so often copied both in this country and in Europe, justly claims preëminence. No pains and no expense were spared to make this one of the most splendid and perfect monuments of art; and, fortunately, enough exists at the present day, both of its architecture and sculptural decorations, to confirm the high encomiums passed upon it by those who saw it in its perfection. "It was constructed," says Plutarch, "with such admirable judgment, such solidity of workmanship, and such a profound knowledge of architectural art, that it would have indefinitely defied the ravages of time, had they not been assisted by the operations of external violence. It is an edifice that seems to have been erected for eternity." The grandeur of the Parthenon was by no means owing to its extraordinary dimensions, since, in point of size, it falls very short of many other structures, modern as well as ancient; its extreme length is only two hundred and twenty-seven feet, its breadth only one hundred and one, and its height sixty-six feet. It was constructed entirely of white marble, from mount Pentelicus; Callicrates and Ictinus were its architects; and its sculptures were produced partly by the hand of Phidias and partly under his direction. It consists of a parallelogram, surrounded by a peristyle of forty-six Doric columns, each six feet in diameter at the base, and thirty-four feet in height. The columns are placed on the pavement of the temple itself, and have no bases. Besides the external columns, there was likewise a range of six inner ones on each end, forming a double portico on the eastern and western fronts. The cella

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or sanctuary, containing the statue of the divinity to whom the temple is dedicated, is hypaethral,—that is, with the central space between the columns, along each side, open to the sky.

The two pediments of the Parthenon were each eighty-three feet in length, and filled with compositions of entire groups and statues, from eight to nine feet in height. The story of the western pediment related to the birth of Minerva, or rather, perhaps, represented her introduction among the gods; that of the eastern was occupied by the Contention of Neptune and Minerva for the territory of Attica. An Athenian tradition relates that these deities once contended which should give a name to the city. The gods, to decide the dispute, declared that it should be called for the one who should produce the most useful gift for the human race. Neptune therefore struck the ground with his trident, and the war-horse sprang forth; Minerva threw her spear, and, from the spot where it fell, arose the olive-tree. Her present was determined to be the most salutary, and the city received her name.\*

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\* This beautiful building remained entire for the space of ten centuries. Plutarch, who lived A. D. 118, in the time of Hadrian, speaks of its sculpture as possessing, then, all the beauty of freshness; and, as the barbarous conqueror Alaric respected the majesty of the Parthenon, we have no reason to infer that it sustained any injury from the hand of man till the sixth century, when the supposition is that the central portion of the eastern pediment was removed by the Christians, either from iconoclastic zeal, or in order to admit light into the interior, which they had converted into a church; and of the sculpture then removed, not the least memorial exists. During the dark ages, this wonder of art remained unnoticed, or till the year 1675, when drawings were made by Carrey of its beautiful sculptures then remaining, to which alone, are we now indebted for the composition of the western pediment, and the general magnificence of the sculpture. In 1687, the cella was used as a powder magazine by the Turks, at the time the city was besieged by the Venetians, by whom a shell was thrown, which caused an explosion of the combustible materials within, demolishing a portion of the side walls, with six columns on one side and seven on the other, with several of the metopes and a portion of the frieze. In this state of dilapidation the Parthenon remained until visited by Stuart and Revette, the English architects, in 1751; who saw, in the western pediment, only the figure of Ilis-

The frieze, extending three hundred and eighty feet along the exterior of the cella, under the portico, was covered with the most exquisite relief, representing the national procession at the opening of the Panathenaean festival, which was celebrated every fifth year at Athens, in honor of Minerva, the patroness of the city. The solemn representation commenced over the principal entrance on the east. Here were delineated the principal actors ; and to this point an innumerable multitude appeared advancing, in two parallel columns, along the flanks of the cella, while, on the western front, various parties were seen hastening to join the procession. The most varied and animated design pervaded the whole, delineating the living population of Athens on horseback, in chariots, on foot, young and aged, male and female, mingled with functionaries, victims, and sacred insignia. Over all is diffused a character of elevation and enthusiasm befitting the majesty of a religious rite, combining fidelity to nature with the grandeur of the ideal. The metopes of the portico, forty-three in number, represented the contest between the Centaurs and the Lapithae, a subject most interesting to the Athenians, and of frequent occurrence in the monuments of Attica. During a feast to which the Centaurs were invited on the occasion of the nuptials of Perithous, king of the Lapithae, one of them named Eurytus, elated by wine, offered violence to the person of Hippodamia, the bride. This outrageous act was immediately resented by Theseus, the friend of Perithous, who, hurling a large vessel of wine at the head of the offender, brought him lifeless to the ground. A general engagement then ensued be-

sus, and the Torso of the group of Cecrops and Agraulus. The eastern pediment was left comparatively perfect, wanting nothing but the great central portion, representing the assemblage of Divinities worshipped in Attica; and which were removed by the Christians in the sixth century, from being peculiarly obnoxious as records of an idolatrous worship. On their return to England, Messrs. Stuart and Revette published the magnificent work on Athens, which first gave to Europe a general knowledge of the sculptures of the Parthenon, and which has been, since that period, greatly augmented by the researches of scientific travellers.

tween the two parties, and the Centaurs not only sought to revenge the death of their companion Eurytus, but likewise attempted to carry off all the females who were guests at the nuptials. In this conflict, sustained on both sides with great fury, the Centaurs were finally vanquished.\*

\* The chief portion of the sculpture of the Parthenon was removed to England at the commencement of the present century by Lord Elgin, ambassador at Constantinople, who in 1801, obtained authority from the Turkish government, permitting him to fix scaffolding around the ancient temple, for the purpose of "moulding the ornamental and visible figures thereon in plaster and gypsum;" and subsequently "to take away any pieces of stone with old inscriptions or figures thereon." The Elgin marbles as they are called, consist of fourteen fragments sculptured with figures, more or less mutilated, five from the western and nine from the eastern front. From the centre group of the former, which has fortunately been preserved, it appears that the whole was of heroic size or at least double the proportions of nature. Each figure stood completely detached from the wall, being finished with equal care on all sides. The two principal Statues among the Elgin marbles are those of Theseus, the Athenian hero, and the river god Ilissus; the figure of the former wants only the hands and feet and part of the nose, and is represented half reclining upon a rock, which is covered with a lion's skin and an extended drapery, and is supposed to have occupied the left angle of the western pediment of the Parthenon, while the latter, a recumbent figure, occupied a position opposite to it, on the eastern pediment. The removal of these relics from their original locality called forth severe animadversion at the time. Dr. Dodwell, who was at Athens when the work of despoilment was in progress, has no hesitation in declaring that even the Turks themselves lamented the ruin that was committed, and loudly and openly censured their sovereign for the permission he had granted; and Eustace, with his classical enthusiasm, exclaims, "Such rapacity is a crime against all ages and all generations. It deprives the past of the trophies of their genius and the title deeds of their fame; the present of the strongest inducements to exertion, and the noblest exhibitions that curiosity can contemplate; and the future of the master pieces of art, the models of imitation. To guard against the repetition of such depredations is the wish of every man of genius, the duty of every man in power, and the common interest of every civilized nation." In answer to this, it is contended that, had not Lord Elgin removed these marbles, they would doubtless many of them have long since been destroyed by the Turks themselves, who were in

To the north of the Parthenon stood the Erechtheum, consisting of the Temple of Minerva Polias, and the little Chapel of Pandrosus, the southern portion of which is supported by six female figures called Caryatides: four in front and one on each flank. According to Vitruvius, the Athenians endeavored to perpetuate, by this device, the infamy of the inhabitants of Carya, who were the only Peloponesians who sided with Xerxes in his invasion of Greece. The men had been reduced to the deplorable state of Helotes or slaves; and the women not only condemned to the most servile employments, but those of rank and family, were forced in this abject condition, to wear their ancient dresses and ornaments. Visconti and some other antiquaries are of a different opinion; and suppose that these Caryatides represent not captives, but Athenian virgins, bearing on their heads the sacred vases for their ceremonies of sacrifice. Male figures or half figures used in the place of columns or pilasters to support an entablature, were called Atlantes, probably from the fable of Atlas supporting the heavens: and also Telamones, a word of doubtful origin. In the temple of Jupiter Olympius, at Agrigentum in Sicily, the Atlantes are represented twenty-five feet in height, standing upon a plinth placed on the entablature above the pilasters of the cella of the temple, supporting with their heads and arms the entablature on which the beams of the roof were to have been placed; but a war prevented the completion of the building. The Tepidarrium of the Roman baths at Pompeii, is divided into a number of niches or compartments by Atlantes of terra cotta, standing in high relief

the habit of wantonly mutilating the figures; and it was only after great hesitation, and a certain knowledge that they were daily suffering more and more from brutal ignorance and barbarism, that he could consent to employ the power he had obtained to remove them to England. Since the establishment of King Otho's government, excavations have been made in the Acropolis and around the Parthenon, and a great number of fragments of sculpture have been brought to light. Some of the fallen columns have also been replaced, and measures taken to restore the structure as far as circumstances will permit.

against the walls, and supporting the entablature from which the arched ceiling springs. These figures are about two feet in height, and like those at Agrigentum are placed on a plinth. Their only covering is a girdle around the loins; they were painted flesh color, with black hair and beards, and the pedestals on which they stand were colored to resemble porphyry.

A statue of Minerva, by Phidias, representing a virgin clad in armor, occupied a commanding position within the Parthenon. The figure was erect, thirty feet in height, holding in the right hand a figure of Victory, at her side a spear, and the left hand rested upon a shield covered with the most beautiful sculpture, representing on the convex the Amazonian war, and on the concave the Giants warring against heaven. Her helmet, highly decorated, was surmounted by a sphinx, and on her golden sandals was sculptured with exquisite delicacy the battle of the Centaurs with the Lapithæ. The nude parts of the figures were of ivory, the eyes were of precious stones, and the robes and ornaments were of gold.

But the most renowned of all the works of Phidias was the Statue of the Olympian Jupiter, erected in a temple at Elis, whither the sculptor had fled from the malice of his enemies at Athens. It was of colossal dimensions, sixty feet in height, and was what the ancients called Chryselephantine, that is, composed of ivory and gold. The god was represented seated on a splendid throne, in an attitude of repose, one hand supporting a figure of Victory, the other resting upon a burnished sceptre of precious metals, and on the top of this was an eagle. The body, nude to the cineture, was of ivory, and the hair of gold, with an enamelled crown of olive leaves surrounding the head; the lower limbs were clothed in garments of the same metal, wrought with animals and flowers, and upon the feet, also, were golden sandals. The throne, which rose above the head of the figure, was most exquisitely sculptured with sacred and historical subjects, some of which were painted in their natural colors by Panaenus, the brother of Phidias; and the whole was adorned

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with precious stones, of which, an expression of Plato leads us to infer, the eyes also were composed.\*

The works of Phidias in bronze were numerous; of which the most remarkable was his Minerva Polias, which surpassed in magnitude the figures already described. This statue, erect, armed and grasping a spear, was of such majestic proportions, that "the crest of the helmet, towering above the battlements of the Acropolis, might be discerned by the mariner as he rounded the promontory of Sunium." This graphic description evinces both the surprising grandeur of the object, and the taste of the Attic writers, by whom everything noble in sentiment or action was constantly associated with local and homefelt impressions. The ornaments and probably the whole of this Statue were painted by Parrhasius,—a proof that his art was united with sculpture, not, as has been asserted, in the decline, but in the meridian of its refinement.

Of this age also are the Phigalian marbles, a series of sculptures in alto-relief, preserved in the British Museum. They were discovered in 1812, among the ruins of a Temple at the ancient Bassæ, on Mount Cotylion, not far from the site of Phigalia; and represent the battle of the Centaurs and the Lapithæ, and the contest of the Greeks, or rather the Athenians, with the Amazons. The latter, a race of warlike women, are said to have established in Cappadocia a republic, into which no males were admitted; and are usually supposed to have undergone the loss

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\* M. Quatremère de Quincy, a French writer of the present century, has given a deseription of the manner in which he supposes elhyselephantine statues to have been constructed, and his theory bears the impress of plausibility. Assuming the position that the ancients were enabled to find the tusks of elephants much larger than those procured at the present day, he presumes that an art existed of rendering the cylindrical part of the tusk flat when cut through longitudinally, by which means plates of ivory were obtained from six to twenty-four inches in width, which having been previously eut and polished in resemblance to the corresponding portions of a model, were affixed to a block of wood fashioned as a sort of cone for the ivory. The statue of the Olympian Jupiter was destroyed at the eapture of Constantinople by the Emperor Baldwin, at the commencement of the thirteenth eentury.

of the right breast, that they might draw the bow with greater force, though on the Phigalian frieze they are represented to all appearance with their breasts entire, the left one being exposed, and the right concealed by drapery, under which the roundness of form is very perceptible.

These reliefs, occupying twenty-three slabs two feet in height, formed a frieze extending about one hundred feet around the interior of the cella of the Temple of Apollo, and were in all probability from the school of Phidias; as Ictinus, who was associated with Callierates as architect of the Parthenon, also erected the Temple at Phigalia. They are much mutilated, both from the injury they sustained by their own weight in falling, and from the heavy masses of the building which had fallen upon them. They have been put together, however, with great precision, the pieces being secured by copper bolts; but in no instance has their correctness of form been impaired by restorations. The material of the frieze is a brownish limestone, much inferior in color to the marble employed in the sculptures brought from Athens.

The collection of antiquities in the British Museum, well known as the Townley Marbles, consists of a great number of terra cottas, ancient bronze figures and utensils, Greek and Roman coins, gems, and antique pastes; with drawings, the greater part of which serve to illustrate the sculptures.\*

\* This collection received its appellation from Charles Townley, Esq., who, by singular good fortune, visited Rome at an era, next to that of Leo the Tenth, the most interesting as to the discovery of antiquities; and having studied with critical exactness the works and principles of ancient art, he determined to indulge his taste in forming a collection of ancient sculpture. Rightly conjecturing that the site of the spacious villa of Hadrian, at Tivoli, was by no means an exhausted mine, he obtained permission from the Pope, in connection with three others of his countrymen, in the spring of 1770, to search these classic grounds; and their highest expectations were more than realized. In this and the following year, Mr. Townley succeeded in obtaining several valuable marbles, among which may be mentioned the group of Bacchus and Ampeius, the Venus Architis, the colossal head of Hercules, the Grey-hounds

**MYRON.**—No artist of antiquity is mentioned more frequently or more honorably than Myron, of whose celebrated Statue of the ‘Discobolus’ or Quoit-thrower in bronze, several copies in marble are still extant. Two are at Rome; one, found on the Esquiline, is at the Massimi palace; and the other in the Hall of the Biga at the Vatican. In its truthfulness to nature the Discobolus is most wonderful; the action being so violent as to put every muscle of the limbs and body into motion; and so momentary, that the artist could have obtained no assistance from academic models; but must have drawn all the accurate and extensive knowledge required, from the stores with which study and observation had enriched his mind. But the most celebrated of all Myron’s works was his “Cow lowing,” upon which there are no fewer than thirty-six epigrams in the Greek Anthology. Pliny states that no human figure had attracted so much notice. Athens was full of gods and men, but bronze animals were undoubtedly rare, and this work may have been indebted for much of the admiration it excited, to its novelty. Cicero states that it stood upon a marble pedestal in the centre of a square at Athens in his time; but Procopius, a Greek historian of the sixth century, mentions it as being in the Temple of Peace at Rome.

**POLYCLETUS OF SICYON** lived at this same period, and was one of those who eminently contributed to ennable and advance the art of sculpture. In one respect he is said to have been superior to Phidias himself, inasmuch as he was considered to have carried to perfection the Toreutic or Chryselephantine art, which Phidias had, as it were, only commenced. To this artist is as-

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from Monte Cagnuolo, the Sleeping Shepherd, and the female bust supposed to be the portrait of a Roman lady, chiselled by a Greek artist, which was at first denominated ‘Clytie rising from a Sunflower,’ and afterward ‘Isis issuing from the Lotos.’ The sculptures already mentioned, were the commencement of a collection, to which in the ten or twelve succeeding years, eonstant accessions were made, until it reached its present high celebrity.

cribed the ‘Farnese Flora’ of the Vatican, holding a bouquet in her hand, the drapery executed with surpassing delicacy and beauty ; and mention is also made of a colossal statue of ‘Juno,’ which decorated the Temple of that goddess at Argos. She was represented seated upon her throne, holding a sceptre in one hand, and, in the other, a pomegranate. The ornaments, having reference to mythological subjects, were of the richest description and most elaborate workmanship. Other celebrated works by Polycletus were the ‘Statues of two Boys,’ antique copies of which, on gems and reliefs, are still extant. They were both nude, one binding his head with a fillet, hence called Diadumenos ; the other holding a lance, and termed Doryphorus. But of all the productions of this great master, none has a greater claim to notice than the ‘Canon of Art,’ so called, by which, as by an unerring rule or measure, all succeeding artists regulated their compositions.

CTESILAUS.—Among the contemporaries of Phidias, a very distinguished place was occupied by Ctesilaus, who divided with that master and Polycletus, the public prize for a Statue to be dedicated in the Temple of Diana at Ephesus.\* To modern times his name possesses peculiar interest as the reputed author of the ‘Dying Gladiator,’ in the Capitoline Museum at Rome, generally considered to be the third finest male statue in existence. The beauty of proportion in this statue is peculiarly striking, as illustrative of profound anatomical knowledge. The figure, which is by some supposed to represent a Herald from Gaul during the incursions of that nation into Greece, and by others, as one of those unfortunate beings who were “butchered

\* The finest Statue of ‘Diana,’ extant, is that of the Venatrix, or Goddess of Hunting, in the Louvre. It is of Parian marble, six feet six inches in height, and represents her running, the left hand resting upon the horns of a hind, while with the right she is in the act of drawing an arrow from the quiver suspended upon her shoulder. The folds of her vesture, which is short, and girded around her, are borne back by the wind ; and the feet are covered with a sort of buskin or sandal.

to make a Roman holiday," is reclining upon an oval buckler, with a cord knotted around the neck, a short sword or dagger beside him, and a broken horn. He is neither resting nor falling; but as Dr. Bell has accurately expressed it, "he feels that the wound is mortal: he raises himself for a moment on his yet powerful arm, to try his strength, but his limbs have the trailing, bending form of dying languor; he looks down upon his now useless weapons, and blood-stained shield,—he is wounded,—his limbs have failed him—he has staggered and fallen down, and has raised himself but for a moment to fall down again and die." This touching and beautiful production was found at Porto d' Anzo, by Cardinal Albani, about the year 1770, and was entire with the exception of the extremities of both feet, which are admirably restored.

**ALCAMENES.**—Next in point of excellence to Ctesilaus, was Alcamenes, who worked in bronze and marble, and whose productions were very numerous. The work for which he was most celebrated, was a 'Venus Aphrodite,' to which Phidias is said to have given the last touches.

**MYS.**—Immediately following these contemporaries of Phidias, was Mys, who also produced cameo figures in silver, and wrought the 'Battle of the Centaurs' in relief, on the buckler of the goddess Minerva.\*

From the schools of the great artists of this age issued a swarm of disciples, with whom the grand, the sublime, and the severe gave way to the soft, the flowing and the graceful. At the head

\* An ancient silver vase or cup, without handles, measuring six inches in diameter, the exterior of which is richly ornamented with a bas-relief cut in silver, has been recently discovered in Germany. Professor Thiersch is of opinion that it is a copy of the celebrated Vase of Mys, for which the design was made by Parrhasius; and that the subject in relief represents Pyrrhus, the son of Achilles, surrounded by his prisoners after the capture of Troy.

of these innovators, the name of Praxiteles stands preëminent, as that of Phidias had done before.

PRAXITELES flourished about three hundred and fifty years before the Christian era, and carried the graceful and flowing style of sculpture to its full perfection. Pliny and Pausanias enumerate a long list of his productions, both in bronze and marble. Amongst those in bronze, which appear, by the concurrent testimony of ancient writers, to have been held in the highest estimation, were a ‘Statue of Bacchus,’ and another of a ‘Satyr,’ so excellent that it was called, by way of distinction, Periboeos, the celebrated. He also made a ‘Statue of Venus,’ which was afterward destroyed by fire; likewise one of a ‘Young Apollo,’ called Sauroctonos, as he is represented in the act of killing a lizard, now at the Villa Albani; these are considered by Winckelmann the most exquisite bronze statues in the world. There is a copy of it in marble, which is justly considered one of the greatest treasures of the Vatican.

Among the works in marble by Praxiteles, the famous ‘Venus of Cnidus’ must undoubtedly be placed in the first rank. Millingen informs us that all Statues of female divinities were anciently clothed, and that Praxiteles was the first who represented Venus undraped. Such an innovation was considered extremely indecorous, but it was excused in this instance, on account of the beauty of the performance. We are told that two Statues of the goddess were made; one draped, the other entirely nude. The people of Cos preferred the first; the Cnadians the latter. The ‘Venus of Cnidus’ is mentioned by Lucian, as the finest of the works of Praxiteles, and the representations of a figure of Venus on the coins of Cnidus afford unquestionable authority for the action and general composition of the far-famed statue.\*

\* The original work fell a prey to the flames at Constantinople in the fifth century, in the dreadful fire which destroyed so many fine monuments of art collected in that city. The loss of the Venus of Cnidus may justly be considered among the greatest which art has sustained; for no production in ancient sculpture, with the single exception of the

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It is believed that there are imitations of some of the works of this artist in the various modern collections of sculpture. Among these are the Statue of ‘Fame’ in rosso antico at the Capitol, and two repetitions of the same subject at the Vatican; ‘Cupid in the act of bending his Bow,’ of which there are supposed to be five copies,—two at the Vatican, one at the Capitoline Museum, one at London, and another at Paris; the ‘Sleeping Fawn’ at Munich; and Statues of Venus, believed to be copies of the Venus of Cnidus.\*

It was about the time of Praxiteles that the forms are believed to have been adopted, which under the names of Fawns and Satyrs, are now commonly found in all collections of ancient statues, and resemble each other in their playful and wild gracefulness, transient expression and hilarity approaching to beauty.

**SCOPAS.**—The Isle of Paros, almost as productive of artists as of the chief material of sculpture, was the birthplace of Scopas, whose style constitutes in some measure an intermediate gradation between the Phidian school and that of Praxiteles. Many of his Statues and groups in Pliny’s time were among the admired ornaments at Rome. An ‘Apollo’ of his workmanship stood upon the Palatine mount; a ‘Vesta’ seated with two female attendants on the ground beside her, adorned the garden of Servilius; a colossal figure of ‘Mars,’ and a ‘Statue of Venus,’ were also much esteemed; the latter, Pliny tells us, being by some placed in competition with the Venus of Cnidus. He mentions also as worthy of admiration, a series of figures representing ‘Neptune, Thetis and Achilles, with Nereids,’ mounted

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Olympian Jupiter of Phidias, has received such universal and unqualified admiration.

\* Flaxman is of opinion that the two colossal statues on Monte Cavallo at Rome, generally known by the names of Castor and Pollux, found in the Baths of Constantine, may be the work of Phidias and Praxiteles, as inscribed upon their pedestals; and assigns, as a reason, the animated style of the sculpture, which was peculiar to the age in which those artists lived.

on dolphins, attended by Tritons and other marine monsters. Pliny states that there was a doubt in his time whether some Statues representing the dying children of Niobe, in the Temple of Apollo Sosianus, at Rome, were to be attributed to Scopas or Praxiteles. At all events, the group gives evidence of a style of art which loved to represent impressive and agitating subjects, but treated them at the same time with the moderation and noble reserve which the genius of the Greeks required. According to mythology, Niobe, the daughter of Tantalus, was blessed with seven sons and seven daughters. In the pride of her heart she triumphed over her sister Latona, the mother of but two children, Apollo and Diana. Incensed at this, Latona permitted her children to destroy those of Niobe with their arrows, and according to some writers, the wretched mother was turned into stone through grief, and even the solid rock continued to shed tears. Pausanias tells us that he saw this Niobe of stone upon Mount Siphylus, in Asia Minor; that when he was near to it, it was nothing but a steep rock, bearing no resemblance at all to a woman, much less to one weeping, but that at a distance one might imagine it to be a female weeping, and in great distress.

The representation of this subject, now preserved in the Gallery at Florence, consists of a series rather than a group of figures, of both sexes, in all the disorder and agony of expected or present suffering; while one, the mother, the hapless Niobe, deprived as it were of all sensation by the excess of sorrow, and incapable of uttering lamentations, with her eyes turned upwards, implores the justly offended gods to moderate their anger and spare her offspring, one of whom, the youngest girl, takes refuge in her parent's bosom; an attitude expressing equally the ardent affection of the mother, and the natural confidence of the child. These Statues were found at Rome about the middle of the sixteenth century, near the Porta Maggiore, and from the circumstance of the figure of Niobe being much larger than the others, it is conjectured that they must have been originally arranged in the tympanum or pediment of a Temple, as the fig-

ures of the Elgin collection decorated the pediment of the Parthenon at Athens.

Winckelmann is of opinion that to this group belonged the celebrated ‘Lottatori,’ or Wrestlers, also at Florence, representing two men struggling on the ground, in attitudes affording the sculptor opportunity to exhibit the greatest development of muscular force. He supposes them to be Phœdimus and Tantalus, sons of Niobe, who, according to Ovid, after having finished their course, descended upon the arena to exercise themselves with wrestling; and, being both pierced by the same arrow, fell and expired together. This opinion is confirmed by the testimony of Flaminius Vacca, who states that this group was exhumed at the same place, and at the same time, with the other statues of the Niobe family.

Like many other artists of antiquity, Scopas united the two professions of sculpture and architecture; and constructed at Tegea, in Arcadia, a Temple dedicated to Minerva Alea, which far exceeded, both in the quality of its decoration and its dimensions, all the other temples in the Peloponesus.

To this age also is attributed the bronze Statue at the Capitoline Museum, of the ‘Boy extracting a Thorn from his Foot;’ he is seated upon a rock, with the left foot placed upon the knee, uniting much elegance with simplicity and grace — the celebrated ‘Arrotino,’ or Knife Whetter, in the Imperial Gallery at Florence, a man resting upon his knee, and sharpening a knife upon a stone, with his head in an attitude of listening, supposed by Winckelmann to be the Scythian charged by Apollo to flay the satyr Marcyas — the ‘Venus at the Bath,’ and the ‘Venus of the Capitol,’ the latter in an attitude nearly similar to that of the Venus de’ Medici, each of which are at the Museum of the Capitol — a Statue known as the ‘Venus of Capua,’ discovered among the ruins of the Amphitheatre of that city, towards the middle of the last century, now in the Museo Borbonico at Naples — the ‘Venus of Arles,’ found at Arles in the year 1651, represented as Venus Victrix; and the ‘Venus of Melos,’ discovered there in the year 1820, each of which are at the Muse-

um of the Louvre — and the ‘Townleian Venus,’ found in the year 1776, at Ostia, in the Baths of the Emperor Claudius, and now preserved in the British Museum. The last three statues are each formed of two blocks of marble, the joining of which is concealed in the folds of the drapery which covers the lower part of the body, and falls gracefully on the ground. The ‘Venus Callipyge,’ at the Museo Borbonico, is but very partially draped ; she is represented as enamored of her own charms, which are indescribable.

To each of the three distinguished artists, Scopas, Phidias and Praxiteles, has been attributed that celebrated relic of ancient art, the ‘Venus de’Medici,’ the goddess of the Tribune of the Imperial Gallery at Florence — a woman rather than a goddess — embodying every human conception of the graceful, the beautiful and the chaste. The inscription upon the base ascribes the statue to Cleomenes, the son of Apollodorus at Athens ; but its authority has been questioned, and Flaxman is of opinion that it was made after the time of Alexander the Great, and supposes it may have been a copy of the Venus of Cnidus by Praxiteles. Neither the time nor place of its discovery has been satisfactorily ascertained ; some authorities say in the Forum of Octavia, some in the Baths of Nero, and others in the Villa of Hadrian at Tivoli. When found, it was unquestionably broken into eleven pieces ; the right arm and the lower part of the left arm are confessedly modern ; but these and some other portions of the body have been most skilfully restored. The Venus is of Parian marble, four feet eleven inches and a half in height, and stands resting upon the left leg, which is strengthened by a dolphin, with its head downwards, upon which are sitting two little Cupids, designated by antiquaries as Eros and Anteros. The ears are pierced, and at one time bore ornaments ; the hair was gilded, and on the upper part of the left arm there is a mark where probably a bracelet was affixed. The exquisite beauty of the Venus far transcends the powers of description. In the words of a recent traveller, “there is a grace seated upon the polished brow, a delicate softness in the slightly contracted eye,

a charm in the pouting lips, a sweetness of expression in the whole face, as inimitable as it is indescribable."

The next period is distinguished by the greatest revolution that had hitherto happened in the civilized world; the fall of the Grecian republic and Asiatic kings before the Macedonian arms; and the establishment of a new order of things under those mighty chieftains, who after the premature death of the conqueror, exterminated his family and divided his vast acquisitions among themselves. Destructive as this revolution was in its progress, it was salutary in its effects. The light of Grecian science and the embellishment of Grecian literature and art were diffused over the countries from the Caspian and the Indus to the Mediterranean, and from the Palus Maeotis to the Lybian desert; and, as there were four independent monarchies established, all jealous of each other, the despotism of each was in some degree softened by the fact that there was always a refuge from the oppression of one in the protection of another, where the exile had at least the consolation of finding his own language, his own manners, and his own religion. The projectors of this revolution furnish, perhaps, the most remarkable constellation of the most extraordinary men that had ever met together upon the face of the earth. With Philip, Alexander, Antigonus, Lysimachus, Seleucus, and Ptolemy, arose artists worthy of such patrons, who formed a style of their own, uniting all the merits of their predecessors, and adding others peculiar to themselves.

**LYSIPPUS OF SICYON.**—Of these the most celebrated, and probably the founder of the improved style, was Lysippus of Sicyon, whose reputation is not inferior to that of any artist who preceded him. He appears to have worked exclusively in bronze, and Pliny estimates the number of his sculptures at fifteen hundred, each of which was sufficient to have immortalized his name. Lysippus was the favorite sculptor of Alexander the Great, and as he permitted no one but Apelles to paint his portrait, so none but Lysippus was allowed to make his statue. The celebrated trunk of a Statue called the ‘*Torso of the Belvidere*,’

sculptured by Apollonius and found in the Baths of Caracalla, now in the Vatican, was probably an ancient copy of a colossal Hercules, in bronze, of this artist. This latter has a sitting posture, leaning pensively on the Club covered with the lion's skin, with the right arm and right leg extended, whilst the left leg was drawn up, and the knee raised to support the left elbow, and enable the head to rest securely upon the hand above.

To this artist also is attributed the celebrated Vase at Warwick castle in England, which was discovered about the year 1770 among the ruins of the Emperor Adrian's villa at Tivoli. The material of which it is made is white marble, and its form is nearly hemispherical, with a deep reverted rim. Around the upper part, the foliage and wreathing tendrils constitute the handles ; the centre is ornamented with antique heads, standing forward in bold relief, while a panther's skin, with the Thrysus or sceptre of Bacchus, a favorite antique ornament, and other embellishments complete the composition. The 'Warwick Vase' measures six feet eleven inches in diameter, and is sufficiently capacious to contain one hundred and sixty gallons. The tradition which ascribes to the genius of Lysippus the bronze horses which decorate the Church of St. Mark at Venice, is believed to be without foundation.\*

**AGESANDER OF RHODES.**—Contemporary with Lysippus was Agesander of Rhodes, who with the assistance of Athenodorus and Polydorus, apparently his sons, made the celebrated group of the 'Laocoön,' now in the Vatican, representing the father

\* These horses are said to have originally belonged to ancient Corinth, whence they were taken by Tiridates and presented to Nero, the Roman emperor. When the throne of the Cæsars was transferred from Rome to Constantinople, they were taken thither as ornaments for the four corners of the Hippodrome or race course, where they remained till the capture of the city, by the Venetians ; they were then carried to Venice, and placed over the principal entablature of the Church of St. Mark, whence they were removed by order of Napoleon, to decorate the Place du Carrousel at Paris, and were finally restored to Venice in 1815.

and his two children struggling in the folds of the serpents — the group exactly described by Virgil. Laocoön, a priest of Apollo, was commissioned by the Trojans to offer a bullock to Neptune, in order to render him propitious. During the sacrifice two enormous serpents issued from the sea and attacked the two sons of the priest, who stood nearest to the altar. The father immediately attempted to defend his children, but the serpents falling upon him, crushed him in their complicated folds, and he died in the greatest agonies. This dreadful punishment was inflicted upon Laocoön for the part he had taken in endeavoring to dissuade the Trojans from admitting into their city the famous, and as it afterwards proved to them, the fatal wooden horse, which their crafty enemies had consecrated to Minerva. The composition of the group, the skilful contrast of the attitudes, the boldness and truth of the outlines, the perfection of the figure of the father, the emotion of one of the sons, and the dejection of the other—all these collective excellencies constitute this admirable group a master piece of art.

This superb work, which Pliny describes inaccurately as consisting of only a single block of marble, originally decorated the Baths of Titus, among the ruins of which it was found at the commencement of the sixteenth century.

**C**HARES OF LINDUS, a disciple of Lysippus, erected the celebrated ‘Colossus of Rhodes,’ which was ranked among the wonders of the world. It was raised by the Rhodians in honor of Apollo, but the accounts concerning it, as handed down to us by ancient authors, are very contradictory. The following however, gathered from various sources, may not be devoid of interest. When Demetrius, king of Macedon, besieged the city of Rhodes, because they would not renounce their allegiance to Ptolemy Soter, the Rhodians were so succored by their allies, that the besieged were compelled to abandon their enterprise. In recognition of their regard for these services, and of the protection of their tutelary deity, Apollo, the Rhodians resolved to erect a brazen Statue of the Sun, of prodigious grandeur.

Chares was entrusted with the project. He was asked what sum he required to complete the statue of a given size. Upon delivering his answer, they required him to name his price for one twice the size, for which he demanded double the amount of his former estimate. He had scarcely half finished the work, when he found that he had expended all the money that he had received for the whole, which overwhelmed him so completely with grief and despair that he hanged himself. Larches his fellow countryman completed it in the space of twelve years, and placed the enormous statue on its pedestal. Pliny does not mention the latter artist, but gives all the honor to Chares. It was placed across the entrance of the harbor, with the feet resting upon rocks, on either side, and the Rhodian vessels could pass beneath it. Scarcely sixty years had elapsed before this monster of art was thrown from its place by an earthquake, which broke it off at the knees, and it remained in this condition, till the conquest of Rhodes by the Saracens, in the year 884, when it was beaten to pieces and sold to a Jewish merchant, who is said to have loaded above six hundred camels in transporting it to Alexandria. The Rhodians were, during this period, at the height of their prosperity ; the quarrels between the Macedonian princes of the different dynasties having not only preserved their independence, but rendered them, with the exception of the Carthaginians, the first naval and commercial republic of the age.

Art, having thus reached its summit, began gradually to decline. Through the weakness of some of the Macedonian dynasties, the tyranny of others, and the ambition and extravagance of all, revolts and dissensions were excited : and the funds which had been applied to nourish genius and develop talent, were appropriated to less salutary purposes ; to spread desolation, or to pamper ostentation, vanity and luxury. It was not long after this period that Rome became the mistress of Greece ; and when her iron foot was placed upon the neck of that proud nation, its lamp of literature waned in its brightness, and the arts that had attained the acme of perfection, declined and sank into oblivion. Every territory was impoverished and laid waste by the exor-

bitant imposition of taxes for the continuance of war; not only were the sacred treasures pillaged, but the edifices that contained them were subverted and destroyed, and the Statues themselves either melted or broken into pieces. Yet notwithstanding all these unfavorable circumstances, Grecian art maintained both the dignity of its style and the delicacy of its execution. For nearly half a century after the death of Alexander the Great, which took place 324 years before the Christian era, the scholars of Lysippus and Praxiteles succeeded in preserving the high character of sculpture by their own successful practice; and the Ptolemies, were for a time, the protectors and patrons of artists.

To this period probably, or a little later, may be assigned the ‘Toro Farnese’ at Naples, which had been brought from Rhodes to Rome, and was discovered during the sixteenth century in the Baths of Caracalla. The entire group, consisting of six figures, is cut from one block of white marble, and represents the fable of Amphion and Zethus binding Dirce to the horns of a bull. The figures are seated in front with the exception of the two sons, who are holding the horns of the animal, and exhibit great tension of muscle. To this age also, antiquaries have attributed the ‘Farnese Hercules,’ in the Museo Borbonico at Naples, represented in an attitude of repose, leaning upon his club, with the skin of the Nemean lion, having achieved the last of his twelve celebrated Labors — and that most sublime of all the eminent productions of early sculpture, the ‘Apollo Belvidere,’ although the antiquity of the latter has with some reason been disputed.

This celebrated statue preëminent for grace and beauty, is represented standing, six feet ten inches in height, and nearly nude. His quiver hangs over the right shoulder; a pallium or mantle over the left arm which is extended; and in the hand are the remains of a bow, from which he is supposed to have just discharged the arrow, of which he watches the flight. It was found towards the close of the fifteenth century among the ruins at Antium; it was purchased by Pope Julius the Second,

then cardinal, and placed by him, on his elevation as Pontiff, in the Belvidere in the Vatican, whence it takes its name. Although it bears every mark of Grecian perfection, yet Pliny thinks as it was found at Antium, the Villa of the emperor Nero, that it may have been made by his order, since notwithstanding the cruelty of his disposition, this emperor was an admirer and patron of art. Some doubt also is expressed as to the character in which Apollo is represented. Visconti considers it a Statue dedicated to the god in his medical capacity, after the cessation of a great pestilence at Athens ; but the general opinion coincides with that of Winckelmann, that it represents the Deity at the moment after he has slain the serpent Python. The right arm as well as the foot and ankle were fractured, and have been badly repaired, and the left hand and arm have also been restored. Its height is but little above the human stature ; its proportions symmetrical and manly ; and its position light, easy and graceful. To attempt to express by words the impressions which are produced by the highest productions of nature or art, is a vain attempt ; with those who do not feel, all efforts are futile ; with those who do, they can only result in a complete conviction of the inability of words to convey the sentiment of beauty. “ No cast, drawing, or design that I ever beheld,” says the enthusiastic authoress of the letters descriptive of Rome in the Nineteenth Century,” had conveyed to my mind the faintest image of its perfection. I could gaze upon it forever with undiminished admiration ; and, like the Athenian, who thought him unfortunate who had not seen the Olympian Jupiter of Phidias, I pity the man who has not beheld the Apollo Belvidere.”

An enumeration of the principal statues and monuments of ancient Greece, would scarcely fall within the scope of our present volume ; but we cannot refrain from a simple mention of the celebrated sitting Statue of Tiberius — that of Demosthenes, well known by the numerous small copies in Neapolitan terra cotta — the draped Statue of Minerva Medica in Parian marble — the Mercury in Pentelic marble — that celebrated monument of republican “Rome, the Sarcophagus of Cicero, so well known by

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models and imitations — the Genius of the Vatican, in Parian marble — the recumbent Statue of Ariadne sleeping, formerly called Cleopatra, on account of the bracelet bearing some resemblance to a serpent — the sitting Statue of Agrippina, the mother of Germanicus, remarkable for the ease of the position and the arrangement of the drapery — the beautiful statue of Mercury in bronze, now at the Royal Museum at Naples, representing the Messenger of Jove, seated as if momentarily resting from fatigue — the noble and graceful form of the Antinœus of the Capitol — and the charming Statue of the Belvidere Antinœus, whose exquisite beauty and just proportions have received unqualified praise — all and each of which will be vividly remembered by every one who has enjoyed the privilege of visiting the Galleries of art in Italy.

A fatal blow to the existence of the arts in Greece was given one hundred and forty-six years before the Christian era, by the success of the Roman armies under Lucius Mummius, who engaged the Grecian forces near Corinth, and completely defeated them. The city itself was devoted to destruction and sacked by the conquerors, who carried away from this celebrated seat of the arts, as well as from the other cities of Greece, which fell into their hands, the greater part of the fine productions, both in painting and in sculpture, which had been accumulating for centuries. These superb works of taste excited the admiration of the Romans, and inspired them with an insatiable ardor for the possession of such productions ; and the seat of arts was eventually transferred from Athens to the growing metropolis of the world, which became filled, for the first time, with the most splendid monuments of Grecian taste and genius. The political importance of Athens, also, declined from about this period ; and although she still seems to have maintained a character as the abode of literature and of art, long after her political influence was at an end, yet she was at length doomed to share in full, the calamities and humiliations to which other Grecian cities had been subjected. Having vainly endeavored to impede the progress of the Roman arms, she was obliged in the year 86 B. C.

to receive the haughty and unrelenting Sylla as her master. After the establishment of the Roman Empire, the Greeks had no longer either the inducements or the means to carry on the exercise of the arts in their native country ; and their professors were driven to seek both an asylum and employment among their conquerors.

Although Athens had, as we have seen, lost her political power and greatness, she still continued to be the centre of arts and of philosophy, and a favorite residence of the wealthy Romans. From the time of Julius Caesar to that of Hadrian, she was occasionally honored by their visits, and to them she is indebted for much of that splendor and prosperity which attended her so long after the loss of her political importance. But the nature of our subject will not permit us to detail, at length, the fortunes of this unhappy country, whose gradual decay has been attributed, with too good reason, we fear, partly to the decline of Paganism, and to the slow though gradual progress of Christianity. Athens, long the seat of ancient learning and of art, and decorated with innumerable specimens of architecture and of sculpture, is already beginning slowly to recover from the desolation to which she has been reduced. The elements of improvement are at hand ; the Greek government has, for some time, been assiduously employed in clearing and bringing to their original level the approaches to the Acropolis ; several ancient Statues, from all parts of Greece, have been assembled in the Temple of Theseus, forming a collection worthy of a visit from all admirers of classic sculpture ; new buildings are in process of erection in the northern portion of the city ; and, should the country enjoy security, we may hope that, in a few years, she may be in a more flourishing condition than she has been for centuries.

## CHAPTER IX.

ROMAN SCULPTURE — ORIGIN OF ROMAN ART — PASILETES — ARCESILAUS — OLYMPIOSTHENES — STRONGYLION — STATUE OF POMPEY — ROMAN MEDALS — JULIUS CAESAR — THE AGE OF AUGUSTUS — THE PANTHEON — ART UNDER THE EMPERORS — BATRACHUS AND SCAUROS — BATHS OF THE ROMANS — TRIUMPHAL ARCHES — HERCULANEUM AND POMPEII — REIGNS OF TRAJAN, HADRIAN, AND THE ANTONINES — TRIUMPHAL COLUMNS — INTRODUCTION OF EGYPTIAN SUPERSTITIONS — EQUESTRIAN STATUE OF MARCUS AURELIUS — DISMEMBERMENT OF THE ROMAN EMPIRE — THE ICONOCLASTS — DECLINE OF THE ART OF SCULPTURE AMONG THE ROMANS.

IT is difficult to determine at what period the Romans first began to pay attention to the arts of painting and sculpture. War was their ruling passion, and their ultimate aim was the conquest of the world. The trunk of a tree stripped of its branches, and bearing the arms of the vanquished, proclaimed the achievement of the victor, and at the same time incited the young Roman to exertion in his country's cause. It is recorded that, about 350 years before the Christian era, equestrian Statues were erected at Rome, in honor of Camillus and Moenius, for their victories over the Latins; and about the same period a bronze statue of Apollo, made of the spoils taken from the Samnites, is said to have been dedicated in the Capitol. The monuments of good art however, were, as we have already stated, with very few exceptions, either brought from Greece, or executed at Rome by Grecian artists; and it is a fact, well established, that neither during the flourishing time of the Roman commonwealth, nor through the whole race of the emperors, to the capture of the city by Alaric the Goth, in the 410th year of our era, did the Romans themselves ever make any efforts in the arts which did honor to their genius.

When the power and greatness of Rome were extended in all directions, a rage arose, generated by some caprice of fancy, and probably nurtured by the facilities offered for its gratification, for collecting specimens of sculpture. No decided taste, however, discovered itself till about the commencement of the century preceding the Christian era, when the accumulation of such vast quantities of art from the plundered cities of Greece, seems to have aroused in the Romans some feeling of admiration favorable to the existence, at least, of art in their own country ; and, during this century, we find the names of various distinguished sculptors, either residents at Rome, or practising their art in other parts of Italy. Among these may particularly be mentioned Pasiteles, of whom Pliny speaks in the highest terms of merit, as the sculptor of a Statue of Jupiter, in ivory, which was placed in the temple of Metellus ; Arcesilaus, the author of a group of ‘ Boys with a Lioness,’ mentioned by Lucullus ; and Olympiosthenes and Strongylion, who each executed several Statues of the Muses. To this period also is attributed the celebrated Statue of Pompey, a colossal figure holding a globe, now in the hall of the Spada palace at Rome, which originally stood in the Curia of Pompey, where Caesar assembled the Senate, and at the base of which he fell ; and also the Statue known as the ‘ Germanicus of the Louvre,’ on the pedestal of which, immediately under the falling folds of the drapery, is a Tortoise. As this animal was sacred to Mercury, the god of eloquence, Visconti conjectures that the Statue may represent some distinguished Roman orator. A Greek inscription declares it to be the work of Cleomenes, the son of Cleomenes the Athenian ; a name distinguished among those who illustrated Greece during the prosperous times of sculpture.

The Romans early availed themselves of the talents of their Grecian colonists in the production of beautiful Medals, commemorative of their individual or national honor. The Roman mint was established about 200 years before the Christian era, and the art of coining was carried to great perfection until the reign of Augustus, from which period it gradually declined. The

device of Britannia, since used upon many of the British coins, first appeared upon Roman medals, struck in the time of Claudius, to commemorate the subjugation of Britain by that Roman emperor.

Julius Caesar introduced, or first patronized to an extent equivalent to an introduction, the custom of erecting Statues to public men; and gratified his taste for the fine arts by collecting gems, statues, and pictures. When his power was fully established, his patronage extended itself even to remote places; and he embellished not only Rome, but many cities of Gaul, Spain, Greece, and Asia Minor.

The age of Augustus, like that of Alexander, was favorable to the encouragement of the arts. After rendering his capital the mistress of the world by arms, he aspired to make it the seat of elegance and knowledge. He not only collected from every part of Greece, statues of the deities, of exquisite workmanship, but caused also those of many eminent individuals to be sculptured; and these were placed either in their own private residences, or in the public squares and edifices for the embellishment of the imperial city. It has been questioned whether many magnificent buildings had been erected previous to this period; and the few facts which we are enabled to glean from the pages of ancient writers, lead us to infer that the architectural splendor of Rome must be dated from the age of Augustus; his example was imitated by the wealthy Romans, who spared no expense in adding new and admirable productions to their several collections of statues and of paintings.

The Pantheon, one of the noblest structures of Rome, is a monument of the taste and princely liberality of his prime minister Agrippa; and is the only one of the Pagan temples that retains anything of its original appearance. It was dedicated either to Jupiter Ultor, or to Mars and Venus, and contained Statues of all the gods, which, according to their dignity, were of gold, silver, bronze or marble.

The good effect of the example of Augustus seems to have been long felt in Rome, though it does not appear that either

Tiberius or Caligula endeavored to emulate their predecessor. The latter still caused works of art to be brought from Greece, but it does not appear that he had any admiration for them as objects of beauty, or as memorials of an enlightened people; he seemed rather to consider them as means of gratifying his personal vanity. During the reign of Claudio, several works of magnitude and utility were completed. To this era is referred the beautiful group of ‘Pætus and Arria,’ now in the Villa Ludovisi at Rome, long considered as representing the well known tragic story of Pætus; but Maffei affirms it to be ‘Menophilus and Derettina,’ while Winckelmann more plausibly supposes that it represents ‘Carnace receiving the sword from her father Æolus.’

The reign of the emperor Nero is associated with that memorable conflagration, which malice attributed to the Christians, and which raged beyond all example of former ages. Of the fourteen sections into which Augustus had divided the city, four only remained untouched. This conflagration continued nine days, and was consequently fatal to many valuable works of art of the earlier ages. The most remarkable of his buildings was the Palace which he constructed on the Palatine, for the decoration of which he procured no fewer than five hundred bronze Statues from the Temple of Apollo at Delphi. The superb entrance was on the Via Sacra; and in the vestibule was a colossal Statue of Nero, in bronze, one hundred and twenty feet in height, by Zenodorus. Within the palace were a vast number of halls, rooms and galleries, resplendent in every part with gold and precious stones, from which it acquired the name of ‘The Golden House.’

The school which flourished in Rome from the termination of the Republic to the reign of Nero, adhered to the principles of the Greek masters. The founders or principal artists of this school were Diogenes of Athens, who finished the Statues with which Agrippa adorned the Pantheon, and Batrachus and Scaurus, sculptors and architects, who built and adorned the Porticoes of Octavia, and whose ingenious hieroglyphic cipher is still to

be traced in the frog and the lizard, in the eyes of the volutes on some of the ruins of the Forum — the literal meaning of their names being the animals thus ingeniously introduced.

The reigns of Galba, Otho, and Vitellius, were too short and too disturbed to give those emperors time or opportunity to encourage art; but the reigns of Vespasian, Titus, and Domitian, were on the whole favorable to sculpture. The great works of this period, however, being architectural, as temples, palaces, and triumphal arches, the sculpture chiefly encouraged was that adapted to the decoration of such erections.

During the reign of Vespasian, the Gardens of Sallust were one of the most frequented spots of Rome. Here the Emperor is said to have passed a great portion of his time; and here from the earliest days of excavation, great quantities of busts and statues have been discovered.

The Temple of Peace erected by Vespasian, and enriched with spoils from Jerusalem, is related to have been one of the most magnificent in Rome. It was covered with a coating of gilt bronze, adorned with stupendous columns of white marble, and enriched with some of the finest sculptures and paintings of which the ancient world could boast. Among the former was a colossal Statue of the 'Nile,' surrounded by sixteen children, symbolic of the sixteen cubits at which the rise of the river begins to irrigate the land, cut out of one block of basalt.\*

In nothing did the Romans more strikingly display their magnificence than in their Baths. The ruins of those of Titus cover a great extent of ground. Much of the site is occupied with gardens, in various parts of which are to be seen fragments of sculptured ornaments, all formerly belonging to the same edifice. The building seems to have consisted of two stories; of the upper one, little remains; but of the lower, there are more than

\* In the Chiaramonti Museum of the Vatican, is a superb colossal group of the Nile, surrounded by the figures of sixteen children, which was found near the site of the Temple of Isis. On the base are sculptured the Sphinx, the Crocodile, and the Ichneumon, with representations of plants, symbolical of the navigation and productions of Egypt.

thirty rooms still accessible. The celebrated group of the ‘Laocoön’ was found in these baths in the sixteenth century.

Triumphal Arches were generally erected to the honor of those who had either gained a victory of extraordinary consequence abroad, or rescued the commonwealth from imminent danger at home. At first they were plain structures, by no means remarkable either for size or beauty; but afterward, no expense was thought too great to render them in the highest degree splendid and magnificent; and it was common to have the achievements they were intended to commemorate, or the whole triumphal procession, sculptured upon the sides. The most remarkable of these arches are those of Titus, of Septimius Severus, and of Constantine.

The Arch of Titus, a single arch of Greek marble, with fluted columns of the composite order on each side, was erected by the Senate in commemoration of the capture of Jerusalem; and so sensibly do the Jews still feel the injury done to their nation, that none of them can be tempted to pass under it. The entablature, imposts, and keystones are all covered with sculpture, representing the Triumph. The Emperor appears in a car drawn by four horses, Victory crowning him with laurel; Rome is personified as a female conducting the horses, with Victors, citizens and soldiers attending; while, on the opposite side, is represented a procession, in which the silver Trumpets, the golden Table, and the golden Candlestick with seven branches — the various spoils taken at Jerusalem, are carried by persons crowned with laurel and bearing Roman standards. These reliefs are good in point of invention, and tasteful in the disposition, but carelessly worked out.

The Arch of Septimius Severus, erected about the year 205 of the Christian era, is less beautiful but more entire than the Arch of Titus. It is of Grecian marble, with three openings, one large and two smaller ones; and is adorned with bas-reliefs representing the expeditions of the Emperor against the Arabs and the Parthians, the style and execution of which evidently indicate a rapid decline of art.

The Arch of Constantine, though of a later and darker period, when the arts had fallen into still deeper declension, is one of the most imposing monuments at Rome. Many of its pillars, medallions and bas-reliefs have evidently been pilfered from other monuments, and the idea has been conceived and expressed by Forsyth and other travellers, that the edifice itself may have been an Arch of Trajan, adopted by Constantine, as twenty of the bas-reliefs which decorate it, represent various events in the life of that emperor. The sculptured frieze representing the military processions and events in the Life of Constantine, might rather be mistaken for the first rude essays of art, and unquestionably indicate its last feeble efforts.

The Arch of Trajan, at Ancona, erected in the year 115, as a tribute of gratitude to the Emperor for the improvement of the port of that city, is built entirely of white marble, and in point of excellence of preservation, yields perhaps to no other specimen of antiquity in Italy. The statues and trophies with which it was originally ornamented have all disappeared ; but the marble bas-reliefs representing different events in the Life of the Emperor, are not inferior, either in conception or execution, to those which ornament similar structures at Rome.

It was during the reign of Titus, in the year 79, that the volcanic fires of Vesuvius buried, under frequent showers of stones and ashes, the devoted cities of Herculaneum and Pompeii ; and the knowledge even of the places they had once occupied was preserved to us only by some obscure passages in the classic authors. After sixteen centuries had elapsed, a few fragments of colored marble, accidentally discovered, led to farther investigations, which brought to light several statues of Greek workmanship. In process of time the investigations were continued ; the remains of several public and private buildings were laid open ; fragments of columns, beautiful mosaic pavements, mutilated statues, and numberless sculptured and domestic implements, were discovered and deposited in the Museums at Naples and Portici, which were prepared for their reception. Many of the statues are of the finest workmanship and difficult execution.

Those of the Balbi family, two of them Equestrian statues in Greek marble, were exhumed at Herculaneum, and indicate a skilfulness of execution which the greatest masters of the present day can scarcely hope to equal. Some are colossal, some of the natural size, and others in miniature. The materials of their formation are either terra cotta, marble or bronze; they represent different objects, divinities, heroes or distinguished persons; and in some substances, especially among those of bronze, there are the figures of several animals.

During the reign of Titus, another fire ravaged the city for three days and nights; and in that of Trajan, a third consumed part of the Forum, and the Golden House of Nero; after which few remains of the ancient city were left; but, under the taste and beneficence of Trajan, it soon rose with fresh grandeur and beauty from its ashes. The reigns of this monarch and those of Hadrian and the Antonines, may justly be accounted the Golden Age of Sculpture at Rome; though the whole fabric of the art, as well in principles as in practice, continued to be Grecian.

Religion with the Romans was not an all-pervading sentiment, influencing their actions and directing their personal energies, as we have seen instanced among the other nations of antiquity; but was rather made a secondary duty amid the secular concerns of life. Hence, their best sculptures were of an historic character, such as the Statues of emperors and heroes, and bas-reliefs adorning those columns, which were erected with the same design as the arches, to commemorate some noble exploit or victory.

The three most celebrated columns at Rome are those of Trajan, of Antony, and of Phocas. Considered as a monument of labor or of skill, the Column of Trajan is one of the most wonderful vestiges of the ancient world. Rising amid the spires and domes of the modern city, it is conspicuous by a certain venerable simplicity; and though with a diameter of eleven feet, attaining an elevation of nearly one hundred and twenty, the whole is composed of thirty-four blocks of white marble, so curiously cemented as to seem one entire stone. From the base to the abacus, the exterior surface is covered

with sculpture in relief, representing the victories of Trajan in his Dacian campaign. These sculptures are contained within a kind of fillet, two feet broad at the bottom, and nearly four feet at the top, the figures lengthening as they ascend, for the purpose of being more easily distinguished. The number of figures, including elephants, horses, and warlike engines, amounts to some thousands, all wonderfully varied, and forming subjects of study, not less interesting to the artist than to the antiquary. Within is a spiral staircase leading to the summit. This noble monument stood in the midst of a large square or Forum, around which were buildings, comprehending a palace, a gymnasium, a library, several triumphal arches, porticoes, and other splendid architectural erections. Gilded statues and military ensigns of every description adorned the fronts of these buildings ; and, besides the column itself, a magnificent equestrian statue of the Emperor occupied a conspicuous position in the area. On the summit of the pillar was the Statue of Trajan, twenty-five feet in height, represented in a coat of armor, holding in the left hand a sceptre, and in the right a hollow globe of gold, in which his ashes were deposited ; but this was displaced, and a modern Statue of St. Peter was substituted in its stead, in 1588, by order of Sixtus the Fifth. This monument was erected in the year 115, after Trajan had gone on his last expedition against the Parthians. From this he never returned, having been cut off by fever at Seleucia, in the year 117 ; and consequently he never beheld the magnificent structure which had been raised to record his glory.

The Antonine Column was erected in the year 174, by the Roman Senate, in honor of Marcus Aurelius, for his victories over the Marcomanni, a powerful league of ancient German nations. It measures one hundred and sixteen feet in height and eleven in diameter ; it is built entirely of marble, and encircled with bas-reliefs, with a modern Statue of St. Paul upon the summit ; and is, in every respect, inferior to that of Trajan as a work of art, both in the style and execution of the sculptures.

The Column of the Emperor Phocas, situated near the Temple of Concord upon the Forum, is conjectured to have been taken

from some ancient edifice by the Exarch Smaragdus, and dedicated to the Emperor, in the seventh century. It is of Greek marble, of the Corinthian order, four feet in diameter and fifty-four in height, including the pedestal, and was formerly surmounted by a gilt Statue of the emperor.

There was also another Column at Rome, bearing the name of Antonine, situated on the Monte Citorio. Its shaft, a single piece of Egyptian granite forty feet in height, was taken to repair the obelisks. The pedestal, ornamented with bas-reliefs, representing the ‘Apotheosis of Antonine and Faustina,’ and other events relating to the history of Rome, is now preserved in the gardens of the Vatican.

In the emperor Hadrian, the arts found a munificent protector ; he restored many of the ancient temples which were falling to decay ; erected for himself a magnificent Mausoleum on the bank of the Tiber ; and completed the temple of the Olympian Jupiter at Athens. The scale of magnificence in which this prince indulged, may be estimated from the remains of his celebrated Villa, near Tivoli, about eighteen miles from Rome. It was embellished with all the finest works that could be procured, whether the productions of Greek artists or those of his own time. Extensive excavations have been made among the ruins ; and, the innumerable statues here disinterred, now fill the galleries of Italy.

Some of the Egyptian superstitions having been introduced about this time into Italy, they were mingled with the existing forms of worship ; and the gods of the Nile were admitted among those of the Romans. The example of the capital was soon followed by the smaller communities ; and, as the new worship was extended over the whole empire, a great demand arose for statues and other symbols of Egyptian deities and ceremonies. To this period may be assigned, as we have before stated, the imitations of Egyptian figures and subjects, which abound among the ruins of Hadrian’s Villa, and are frequently found in other parts of Italy.

Sculpture evidently declined after the death of Hadrian. The reign and disposition of the Antonines were favorable to the

exercise of the art, but an age of darkness was fast closing around the horizon of ancient greatness. The only remaining bronze Equestrian Statue that adorned the city at this period, was that of Marcus Aurelius, the one which now occupies the centre of the Square of the Capitol ; it was both the admiration and the study of Michael Angelo, and by him it was removed, in 1538, from the front of the Lateran to its present position. It is impossible to conceive of more rapid decay in all the qualities of higher art, than must have taken place between the execution of this, and that of the sculptures on the Arch of Septimius Severus. It owes its preservation to the circumstance of its having been considered a statue of Constantine during the Middle Ages.

The monuments which remain of the time of Caracalla, Geta, Alexander Severus, and their successors, only confirm the rapid fate of the art of sculpture. They were almost exclusively busts, furnishing examples of the minute finish, which evidently constituted the highest degree of excellence which the genius of the age was capable of appreciating. The difference is yet greater, and the inferiority more lamentable, in the bas-reliefs on the Arch of Constantine ; while the fact that the greater part of the sculpture was taken from an Arch erected in honor of Trajan, offers conclusive evidence that there were really no sculptors then living to whom it was expedient to entrust the decoration of a work of that description. The Sarcophagus of the Princess Constantia, now in the Vatican, formed from a single block of the red porphyry, beautifully ornamented in bas-relief, with infant Cupids employed in the vintage, a Christian as well as a bacchanalian symbol — and that of Junius Bassus, prefect of Rome, of Parian marble, with ten bas-reliefs, the subjects of which are taken from the Old and New Testaments, now preserved in the subterranean church of St. Peter, may be cited as specimens of Roman sculpture, contemporary with the establishment of Christianity by Constantine.

The division of the Roman Empire by the establishment of the imperial court at Byzantium, and the removal of the most valuable statuary from the old to the new metropolis by order of

Constantine, towards the middle of the fourth century, were fatal blows to the grandeur and magnificence of Rome ; and from this time, may be dated the extinction of art, and with it the downfall of the city. In the year 410, Alaric, king of the Goths, ravaged Italy, and conquered Rome ; in 476, Odoacer, a prince of the Heruli, having caused himself to be proclaimed king of Italy, plundered that devoted city, and gave it up to pillage ; Genseric, king of the Vandals, rendered it almost a desert ; but its still more complete destruction took place in the year 545, under the government of Justinian, when Totila, king of the Goths, not satisfied with having destroyed the walls, set fire to the city, which continued to burn during the space of thirteen days. The paintings became a prey to the flames, and many of the sculptured monuments were mutilated and broken to pieces. The rage of superstition followed the ferocity of the barbarians. During the seventh century, the followers of Mahomet penetrated into Syria, Africa, and Spain, and, according to the precepts of their religion, exercised their fury upon all they found in those countries, "bearing a resemblance to any living thing." The Saracens, at the same time destroyed, throughout all Italy, those monuments of art which still remained ; and, under the pontificate of Leo the Fourth, in the year 850, they entered Rome, seized upon the environs of the Vatican, and set fire to the Church of St. Peter.

During the eighth century a sect or party arose, called Iconoclasts or image-breakers, at the head of whom was the emperor Leo the Third, surnamed the Isaurean, from the place of his birth. This proved very destructive to art, for these fanatics ravaged and destroyed whatever Constantine and his successors had collected at Constantinople and other cities. Constantine Copronimus even excelled his father and grandfather in the work of destruction ; desolation finally became universal ; the Art of Sculpture, which as we have seen, never found any very distinguished followers among the Romans, fell into comparative disuse in the Middle Ages ; and, at the commencement of the fifteenth century, scarcely a vestige could be discovered of the

innumerable specimens of art, which, till the times of the later emperors, had decorated the villas and palaces of the Roman nobility.

## CHAPTER X.

SCULPTURE DURING THE MIDDLE AGES — REVIVAL OF THE ARTS OF DESIGN — BOSCHETTO — IL BUONO — NICCOLA PISANO — GIOVANNI PISANO — AGOSTINO AND AGNOLO DI SIENA — ANDREA PISANO — ANDREA ORCAGNA — LUCA DELLA ROBIA — LORENZO GHIBERTI — DONATELLO — BRUNELLESCHI — GIOVANNI DI PISA — BENEDETTO DA MAIANO — NINO DI FIESOLE — ANDREA VERROCCHIO — CEROPLASTIC ART.

DURING the Middle Ages, a period extending from the fifth or sixth to the twelfth century, art, science, religion and literature were comparatively neglected, and in many portions of Europe, were completely buried in a rayless night of ignorance and darkness. The only power that kept alive the spark of learning, and fostered the weak and degenerate spirit of the arts, was that of Christianity ; and to its influence is the world indebted, for the effulgent day of knowledge, which now beams upon mankind.

It has been customary to date the Revival of the art of sculpture in Italy at about the tenth or commencement of the eleventh century ; but Flaxman is of opinion that the beginning of modern art should be reckoned from the reign of Constantine, when Christianity became the religion of the Empire. Painting and sculpture then ceased to be employed, as heretofore, in representing the painful, and not unfrequently repulsive scenes of a Pagan mythology, but were used to illustrate touching and affecting occurrences connected with the Life and Times of our Saviour and his Disciples ; and many of the Christians who suffered persecutions during the reigns of the early Emperors, ornamented their subterranean retreats with portraits and subjects from the Sacred Scriptures. The Gothic kings, who embraced the Christian religion, had it is true their pain-

ters, architects and sculptors ; but, to counteract any good influences which these might have exerted, they were obliged to support cruel wars against barbarians who were averse to science and to art ; and all Europe was involved in such confusion, that but little satisfaction can be obtained from contemplating the histories, and still less from viewing the few barbarous remaining works, of this unhappy period.

In the eleventh century, when the cities of Italy threw off the yoke of feudalism, and proclaimed themselves independent, governments began to be more regular and established ; agriculture and commerce began to flourish ; the Crusades diffused among the northern nations a ray of light derived from the literature of the East ; and the arts of design commenced that regular course of improvement, which has been denominated their revival. Venice was the first to succeed in fully establishing liberty among the republics of Italy, but Pisa took the lead in founding a native school of art.

**BOSCHETTO.**—In the year 1016, the Pisans erected their great Cathedral, or Duomo, under the direction of Boschetto, the first architect and sculptor of eminence in Italy ; in its construction he availed himself of fragments of Greek sculpture, reliefs, capitals, and even entire columns ; the eastern commerce of the Pisans had enabled them to procure these ; and they proved most valuable in the renovation of taste, and a powerful means, particularly in Tuscany, of the reëstablishment of architecture and sculpture.

**IL BUONO.**—At Ravenna in the year 1052, Il Buono an architect and sculptor erected many palaces and churches ; he also founded at Naples the Castle of Capoano, and erected at Venice the spire of St Marks. In the year 1063, the spoils which the Pisans brought from Sicily, enabled them to add to the magnificence of their Cathedral ; as also to the Campanile or Leaning Tower, in which nearly every capital is of Greek workmanship. The Sarcophagi also, yet preserved in the Campo Santo, tended

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to improve the taste for sculpture, by supplying models, and exciting the emulation of the artists.

NICOLA PISANO.—Of the numerous schools established at this period, many distinguished members became celebrated by their works in various cities of Italy; but the efforts of these have been forgotten in the superior merits of Nicola Pisano, who was the glory of the thirteenth century, and who may be considered the father of modern sculpture. It was the custom for artists, at this period, to combine the three professions of painting, sculpture, and architecture; and, in Nicola, a taste for the latter art seems first to have developed itself. He gave evidence of his skill by the erection of the church of San Dominico at Bologna, in the year 1225, as well as by a series of bas-reliefs and figures adorning the Tomb of the Saint, representing various events in his history and miracles performed by him; these, which Cicognara considers truly admirable for the time, were followed by the celebrated work of San Antonio, or Il Santo, at Padua; and when this was completed, he was engaged to erect the Church Dei Frari at Venice, and his reputation became so great that he was successively employed on many other buildings in Florence, Pistoja, Volterra, Naples, and in his native city. Among those which he executed at Florence, the most celebrated is the Church and Monastery of Santa Trinità, an edifice extolled by Michael Angelo for its simple grandeur and nobleness of proportions. The Crusades had diffused such a spirit of piety at this period, that magnificent churches were in process of erection all over Italy.

Great cost, both of materials and workmanship, was frequently bestowed upon Pulpits; and some of them rank among the most celebrated monuments of art at this period. The Pulpit in the Baptistery at Pisa, the work of Nicola Pisano, is considered the most elegant in Italy. It is of white marble, hexagonal in form, resting upon seven columns, the shafts of which are of different kinds of marble; with the capitals partaking of the Corinthian and Gothic. The alternate columns stand upon lions, and the

central one rests upon St. John and the eagle. There are two marble desks, one of which projects from the side of the pulpit in the form of a book resting upon the back of an eagle; and the whole is superbly adorned with bas-reliefs, representing the ‘Nativity,’ the ‘Adoration of the Magi,’ the ‘Presentation in the Temple,’ the ‘Crucifixion,’ and the ‘Last Judgment.’ “This bold and extraordinary production was executed by him,” as Vasari says, “with infinite patience and diligence,” in the year 1260; and in 1266 he was employed to make another for the Cathedral at Siena, which latter is considerably larger and richer; and being octagonal in form, instead of five there are seven sides occupied with compartments in bas-relief, and likewise nine columns instead of seven, four of them resting upon lions playing with their cubs. Over one of the side doors in the front of the Cathedral at Lucca, is a semicircular bas-relief, representing the ‘Deposition from the Cross,’ which “had he produced nothing else,” says Vasari, “would have sufficed to establish his fame as a sculptor.” The Arca or Shrine of St. Dominico, in the Cathedral at Bologna, is a work of great merit; rich in the general design, yet singularly sober and simple in execution. Its prominent features are the six large bas-reliefs, delineating the principal events in the Legend of the Saint, all of which are represented with peculiar grace and beauty. The Statue of the Virgin, which he has introduced wearing a crown and holding the Infant Saviour, was imitated during the following century by his successors, none however equalling the original.

Among the most remarkable and beautiful of the works executed by Nicola and his scholars, are a series of bas-reliefs decorating the west front of the Cathedral at Orvieto. The subjects are illustrations of the Old and New Testaments, from the Creation to the Last Judgment; and are contained in a running foliage, making a rich and beautiful decoration. The three portals are all richly sculptured, and present some fine examples of spiral columns covered with mosaic, foliage, and other ornaments. The figures are each about twenty-two inches high, very

neatly finished in statuary marble ; the draperies are well understood, and treated with considerable skill as regards the execution. Cicognara is of opinion that these bas-reliefs are the productions of the scholars of Nicola. He lived to an advanced age, and was succeeded by his son and pupil Giovanni Pisano.

**GIOVANNI PISANO.**—At the time of his father's death, this sculptor was superintending, at Perugia, the embellishments of the Fountains ; these consisted of three vases or basins, arranged one above the other, richly ornamented with bas-reliefs and statues, and were placed in front of the Cathedral, within which he had previously erected a splendid Monument to the memory of Benedict the Eleventh ; the latter is considered by Cicognara as one of the finest works of this period of the revival of the art of sculpture. The figure of the Pope is full of grace and dignity ; he is represented as reclining under a Gothic canopy, supported by spiral columns, incrusted with mosaic ; while two angels are in the act of drawing aside the drapery.

Giovanni having returned to Pisa, one of the first tasks committed to him, was that of adorning the small but celebrated Church of Santa Maria della Spina, one of the richest and most remarkable specimens of the Moresco-Gothic style in Italy. This singular edifice is of black and white marble, in alternate layers, of but one story in height, and crowned with a profusion of little Gothic pinnacles. Two doors, with round arches, form its entrance. Over each portal rises a pediment, adorned with small Statues of the Saviour and his twelve Disciples, while pillars without number, and of all possible orders of architecture, support numerous canopies for scores of saints and martyrs.

His works here were merely embellishments to a building, the honor of which others shared with him. But it was not long before an opportunity was afforded him of displaying his architectural ability on a more ample scale ; for in 1278 he commenced, and in 1283 completed the celebrated Campo Santo, or Cemetery at Pisa, one of the most remarkable monuments of its period, and which, together with the Cathedral, Baptistry, and

Leaning Tower, offers a most interesting group of studies to the traveller. The edifice is of marble, and forms a cloister of sixty-two light and elegant Gothic arcades, five at each end and twenty-six on each side, inclosing the inner area or burial-ground, which is filled with earth brought from the Holy Land.

Having completed the Campo Santo, Giovanni's next commission was from Charles the First, of Anjou, who invited him to Naples, where he erected the Castel Nuovo, and built the church of Santa Maria Novella. In 1286, he was employed to erect the high altar in the Cathedral at Arezzo, an exceedingly sumptuous work, decorated with a profusion of figures and sculptures, illustrating the Life of Saint Donato, the patron of the city. This work, and his 'Virgin and Child,' on one side of the Cathedral at Florence, are reckoned by Cicognara as his best productions; but another of great celebrity is the marble Pulpit, in the church of St. Andrew at Pistoja, which is a close copy of that executed by his father at Pisa. It is a hexagon supported by the seven mystical columns; and the five compartments represent in very bold relief, the 'Nativity,' the 'Offering of the Wise Men,' the 'Slaughter of the Innocents,' the 'Crucifixion,' and the 'Last Judgment.' He executed also many of the sculptures of the Duomo of Orvieto.

**AGOSTINO AND AGNOLO DI SIENA.**—Among his pupils who became particularly distinguished are Agostino and Agnolo di Siena, who between 1320 and 1330, combined in erecting the grand Monument of Guido Tarlati, the warrior bishop and chief of the Ghibellines, in the Cathedral at Arezzo; and who in connection with Giovanni, constructed the Cathedral at Siena, one of the finest in Italy. In this execution, we first find sculpture admitted to be a separate profession; and there are still preserved here the original rules and regulations of a Confraternity of sixty-four sculptors, then first incorporated. The influence exerted by the Pisani and their scholars was sensibly felt throughout the whole of Europe where art was known; and even in England it has been thought that their style, if not their very

designs, have been discovered in the sculptures executed previous to the reign of Henry the Seventh.

The cities of Etruria, the ancient seats of the arts, had made considerable progress in the study of sculpture, previous to the end of the thirteenth century. Florence, destined afterward to become so conspicuous, had been unable, on account of domestic dissensions, to distinguish herself in the arts of peace ; and when the attention of her citizens was finally directed to those studies, that of painting first obtained the preference.

**ANDREA PISANO.**—Early in the fourteenth century, Andrea Pisano, the grandson of Niccola, came to Florence, and in the year 1330 ornamented one of the bronze Gates of the Baptistery with sculpture, illustrative of the Life of St. John. This work is admirable for its beautiful sentiment and simplicity, though it is allowed to be deficient in the mechanical excellencies of sculpture. He also executed some Statues in marble for the Church of Santa Maria del Fiore, which Cicognara considers as deserving of high praise ; but Flaxman thinks them inferior to the productions of either Niccolo or Giovanni.

**ANDREA ORCAGNA.**—Contemporary with Andrea Pisano was Andrea Orcagna, (1326—1375) who was at the same time, architect, sculptor, painter and poet. Notwithstanding a certain dry quality of execution which pervades his works, many of them possess great merit. His draperies are remarkably well managed, preserving considerable breadth in the forms and dispositions of the folds, and so arranged as not to conceal the action of the limbs. His most esteemed performance is the pinnacled Tabernacle or Canopy, surmounted by a Statue of St. Michael, over the altar in the church of Or San Michele, at Florence. This magnificent Shrine is supported by twisted columns, elaborately covered with arabesque patterns, formed by the richest marbles, inlaid with mosaic, and ornamented with Scripture histories in marble relief. One of the compartments represents the Presentation in the Temple ; and in another are

some heads, especially one of the Virgin, which are full of beauty.

From the latter part of the fourteenth century until the age of Michael Angelo, the monumental sculpture of Italy stands unrivalled, exhibiting almost every variety of form and enrichment, from the primitive stone coffin, or Christian sarcophagus, to those lavishly decorated *Catafalco* monuments, which are so many piles of architecture and sculpture. Those of the first mentioned kind are for the most part very little raised above the floor, their upper surface forming a ridge-shaped lid. The next class consists of altar or table tombs, comparatively plain, although with panelling or other decorations on the sides. The Effigy Tomb was first introduced in the thirteenth century ; this has a recumbent figure of the deceased upon it, with the hands slightly raised, and joined as if in the attitude of prayer ; and examples of this kind are very numerous and highly interesting, both on account of their execution as works of sculpture, and the information they afford in regard to the costume of this early period.

The monuments, called *Depositii*, were often of a very elaborate kind, uniting sculpture with architecture. Stories of figures, mixed up with Arabesque or Gothic ornaments in niches, were piled one above the other, in a pyramidal form ; and on the summit was a Statue, either of the Madonna and Child, or of a patron saint, and sometimes an equestrian figure of the deceased. One of the most remarkable specimens of these compositions is in the Church of St. Giovanni dei Carbonari, at Naples.

But little attention was paid, as we have seen, to the formation of groups, or even of single statues, during the fourteenth century. The principal works are bas-reliefs on the tombs and altars of the principal cities of Tuscany, and of the Tarlati and Scalagers at Verona ; the pulpits at Pisa and Siena ; the bas-reliefs on the Cathedral at Orvietto ; the decoration of St. Marks, and the Ducal palace at Venice ; the sculpture of the Campanile, and the bronze doors of the Baptistry at Florence ; to which may

be added the figures of lions and other animals, frequently colossal, supporting the pillars of portals in churches, carved out of blocks of marble, most delicately finished — all and each of these constitute the intermediate gradations by which genius emerged from the barbarism of the Dark Ages, and show us the steps by which it ascended to the eminence it attained during the two succeeding centuries.

**LUCA DELLA ROBIA.** — The fifteenth century forms a splendid era in the progress of art. The first name of interest we find mentioned is Luca della Robia, (1388—1460) to whom is ascribed the invention and exclusive possession of a method of covering Terra Cotta models with a peculiar colored varnish, rendering them hard and durable as marble. He is supposed never to have disclosed this secret; but there is a tradition that he committed it to writing, and enclosed the paper, or whatever it was inscribed upon, in some one of his models, before he sent it to be baked; so that it could only be known at the price of destroying, or at least injuring a number of his works, till the document should be found. Robia's productions consist chiefly of groups in alto-relief, of the Madonna and Child, of Christ, and St. John, and similar subjects. Several of his best works, comprising medallions and bas-reliefs, are now at the Academy of Arts at Florence. They are admirable for their truth to nature, and only want a more elevated style to render them equal to the productions of the best works of the best periods of art.

A very singular collection of Terra Cotta statuary is contained in the chapels and oratories on the Sacro Monte, which rises immediately above the town of Varallo in Italy. This extraordinary place originated in the piety of Bernardino Caimo, a noble Milanese who, in 1486, obtained from Pope Innocent the Eighth, permission to found this sanctuary. The figures are of the size of life, painted and clothed, and are arranged in forty-six different groups, the first of which represents the Fall of Man, and the others refer to some of the principal events in the

Life of the Saviour, commencing with the ‘Annunciation.’ The walls of the several oratories are decorated with paintings, comprising figures and landscapes, appropriate to the scene which they are intended to illustrate.

At the commencement of the fifteenth century, the government of Florence had determined to decorate the Baptistery with bronze folding doors; and in order to carry out the project, the Senate selected from the numbers that presented themselves, six artists of superior ability, each of whom was required to produce, at the end of the year, a finished panel, of prescribed dimensions. During the period allowed them for the execution of their work, they were maintained at the public expense; and, when the time arrived for pronouncing a judgment on the respective merits of the works, another assembly of artists was convened, of whom thirty-eight were nominated to act as judges. The subject proposed to the competitors was the ‘Sacrifice of Abraham,’ as requiring varied powers of execution in the draped and nude figure, as well as in the animals. After mature consideration of each, the judges declared in favor of Ghiberti of Florence, who was acknowledged to have greatly surpassed all the other competitors.

LORENZO GHIBERTI (1378—1455) received his first instructions from his step-father Bartoloccio, who practised *Oreficeria*, a branch of art at that time in high repute, comprehending the designing of all kinds of ornamental work in metals. According to the most authentic history of the period, Lorenzo commenced the casting and execution of the doors, about the year 1400; and, as they were not completed till the year 1424, this portion of his life was probably devoted entirely to these noble monuments of art.

There are three entrances to the Baptistery, each of them having a folding door of two leaves; that on the south is the work of Andrea Pisano, completed in 1330, and representing the principal events in the Life of St. John, as already mentioned. The two others, on the northern and eastern sides, are the

work of Ghiberti. They contain twenty compartments or panels, occupied by subjects in relief, from Scripture; at the side of the panels are figures of the Prophets and Sybils, ten inches in height, and, at the corners, are heads in full relief, one of which is considered to be a portrait of the artist himself.

The northern door, representing the principal events in the Life of the Saviour, was made on the same plan with that of Andrea Pisano. The eastern door, which he was allowed to form according to his own design, is the finest of the three; and represents in ten compartments, the leading events of the Old Testament — the Creation of Adam and that of Eve, their Disobedience in tasting the forbidden fruit, and the Expulsion from Paradise, etc.; at the corners of the panels are heads in full relief, and the framework is filled with busts and Statues of patriarchs, saints and prophets of the Jewish dispensation. The architraves and friezes of these doors are of exquisite beauty, enriched with flowers, fruits and birds, modelled in high relief.

The correctness of the design, and the agreeable disposition of the ornaments obtained from Michael Angelo the well known eulogium that they were worthy to be the Gates of Paradise; a modern critic had observed that "while they display great invention and admirable skill, the subjects of Pisano were treated with greater simplicity and more in conformity with the strict principles of sculpture, and it must be conceded that these productions display extraordinary genius, an attentive study of nature, and a sudden emancipation from that formal traditional style of composition and design which had, previous to this period, characterized Italian art."

Among the works by Ghiberti, may be mentioned the admirable bronze relief in the Cathedral at Florence, of the 'Resuscitation of a Dead Child,' representing a miracle said to have been worked by the intercession of St Zanobio; and the three bronze Statues of 'St John,' 'St Matthew,' and 'St Stephen,' at the church of Or San Michele in the same city.

DONATELLO. Among the crowd of distinguished artists of

this period, Donatello, (1383 — 1466,) stands forth preëminently conspicuous by the magnitude and extent of his labors. Abandoning the dry manner of his time, he endeavored to give to his works the grace and freedom of the productions of ancient Greece and Rome. His talents and efforts soon attracted the notice of the Grand Duke Cosmo de' Medici, who availed himself of his taste and judgment in forming those grand Collections of art at Florence which rendered his age so illustrious.

The work by which Donatello is best known, is a group in bronze, of ‘Judith and Holofernes,’ under the colonnade of the Loggia de’Lanzi, at Florence, which however has been severely criticised for its tameness and lack of spirited expression. His conceptions were generally bold and his executions vigorous ; one of his Statues, a ‘St Mark,’ is said to have been so admirably executed, that, on first seeing it, Michael Angelo addressed it in these emphatic words, “Mark, why do you not speak to me ?” This and a Statue of ‘St George,’ a youthful pedestrian figure, with the hands resting upon a shield, the pointed base of which is upon the ground, decorate the church of Or San Michele at Florence.

But the great superiority of this sculptor is chiefly remarkable in his bas-reliefs, a department of the art which in the course of this century, acquired a degree of perfection that yet remains unsurpassed ; nor does it appear possible to excel the beauty of those on the two Pergami or pulpits in the church of San Lorenzo at Florence, similarly placed opposite to each other, in which he has represented the most remarkable events in the Life of the Saviour. The subject seems to have imparted to the sculptor a portion of its own sacred dignity, of calm and holy feeling. Indeed to the influence of religious impressions, we may attribute in no small degree, the improvement so conspicuous in this age, the principal exertions of which were directed to the representation of Scripture history. In the Gallery at Florence, are some curious bas-reliefs in marble, representing groups of children dancing to music, which were probably those made in competition with Luca della Robia ; and in the Cathe-

dral at Padua are some bas-reliefs of the Life of St Antony, which are considered as very remarkable productions.

Donatello enjoyed a great reputation, and there is scarcely a city of any consequence in the middle or north of Italy, where some specimen of his talent may not be found. On the exterior of the Campanile at Florence, an insulated tower, standing a few paces from the corner of the Cathedral, are sixteen colossal Statues, six of them by Donatello ; and in the Royal gallery of Sculpture are Statues of ‘ David as the conqueror of Goliah,’ and a ‘ St. John’ in marble. In addition to these may be mentioned the modest and unpretending Monument to the memory of Giovanni de’Medici, the father of Cosmo, in the Church of San Lorenzo ; a Statue of Mary Magdalen in wood, represented as worn down and emaciated with penance, placed over the principal altar in the Baptistry ; his celebrated Crucifix, now in the church of Santa Croce, which he exhibited with so much satisfaction to Brunelleschi ; a winged Lion, of bronze, placed on one of the granite columns on the Piazza del Broglio at Venice ; and the equestrian Statue of the Venetian general, Gatta Melata, a production full of vigor, placed in the area in front of the Church of St. Anthony at Padua.

Donatello left a brother Simone, who was invited to Rome by Pope Eugene the Fourth, in 1431 ; while there, he executed the celebrated bronze Tomb of Martin the Fifth, now in the Church of St. John Lateran ; and, in company with Antonio Filarete, the bronze bas-reliefs for the central door of the Church of St. Peter ; these represent the Martyrdom of St. Peter and St. Paul, and the Conference of Eugene the Fourth and the Emperor Paleologus, relative to the Union of the Greek and Latin churches.

**BRUNELLESCHI.**—Contemporary with Donatello was Brunelleschi, (1377—1446) who was descended from a family which had produced several eminent individuals. His father designed him for the medical profession, but the natural bias of his mind diverted his faculties into another channel ; and he at length

prevailed upon him to place him with a goldsmith. The goldsmith's art at that period comprised every branch of working in metals for ornamental purposes, and was intimately allied with the arts of design in general, and with sculpture in particular ; to this latter art it frequently served as a kind of apprenticeship, as happened in the case of Brunelleschi. Led on by his own talent, and the intimacy he had formed with Donatello, he applied himself to sculpture ; and devoted himself to the study of mechanics, architecture and perspective, the rules of which were then scarcely known. These various acquirements fitted him for an extended sphere of action, and he accompanied Donatello to Rome for the purpose of studying the Monuments of architecture and sculpture in that capital. Here Brunelleschi perceived what a career was opened to him who should endeavor to restore the style of architecture to the principles of the Greeks and Romans — a style so unlike that which had prevailed for many centuries. He remained at Rome till the year 1407, when he returned to Florence.

At this period the Florentines had convoked an assembly of architects and engineers to deliberate on the completion of the Cathedral of Santa Maria, which had been commenced by Arnolfo di Lapo, about the year 1295, and to devise in what way it would be practicable to cover the spacious octangular area between the four branches of the cross. How it was originally intended to effect this, in accordance with the other parts of the edifice, does not now appear. Owing to the magnitude of the space to be covered by a single vault, very formidable difficulties presented themselves, and the possibility of doing it was questioned ; for, with the exception of the dome of Santa Sophia at Constantinople, the diameter of which is something less, there were no precedents or examples by which to be guided, save those of St. Marks at Venice, and the Cathedral at Pisa ; which, however, are so different, that they could not have afforded much information for the purpose. Many plans were proposed for erecting the intended dome ; but while others were engaged in fruitless debate, Brunelleschi was assiduously employed in ma-

turing his schemes of operation. He contended that it was possible to erect a dome which should remain suspended by its own weight, and by the strong connection of its parts. At length, after a multitude of proceedings, he secured the confidence of the magistrates, and was commissioned to begin the work. Aided only by his own genius, he proceeded in it with ardor, and lived to construct the dome as far as the lantern, which was completed after his death according to his original design. This edifice exceeds in grandeur all other monuments of ancient architecture. Such indeed was the beauty of its execution, that Michael Angelo, many years afterward, said it would be very difficult to imitate, and perhaps impossible to surpass it.\*

Among Brunelleschi's other productions may be mentioned the Church of San Lorenzo, at Florence, and the celebrated Pitti Palace, the residence of the Grand Duke, in that city. The latter of these, which was after his death continued and completed by Ammanati, is more remarkable for its severe simplicity and massiveness, than for any grace of architecture.

Brunelleschi and Donatello, practising in the same city, were accustomed, it appears, to consult each other upon their works. The latter had carved a Crucifix in wood, and being satisfied that he had produced an admirable performance, invited his friend to view it; on coming to the house of the artist, Brunelleschi praised it in terms so measured, that Donatello finally cried out, "It is easier to criticize than to execute; go then and make a better Crucifix." After the labor of several months, Brunelleschi had completed his work, and invited Donatello one day, as if accidentally, to accompany him home to dinner; on their way thither, Brunelleschi stopped at the market and purchased a quantity of eatables, which he entrusted to his friend, begging him to carry them carefully in his apron to the house, where he would join him directly. No sooner had he arrived,

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\* The dome of St. Peters, which was built two centuries afterward, excels it in height, but is inferior to it in lightness of style and grandeur.

than his attention was immediately arrested by the Crucifix of Brunelleschi ; and becoming absorbed in the contemplation of its extraordinary merits, he entirely forgot the charge entrusted to his care ; and when the host entered, a few minutes after, he found Donatello standing in the middle of the floor, surrounded with eggs, butter and cheese, and mute with astonishment at the wonderful production, which he admitted to have greatly surpassed his own. These two works are still preserved ; the Crucifix of Donatello is in the Church of Santa Croce, and that of Brunelleschi is in the Church of Santa Maria Novella at Florence ; and though the latter is far from the perfection that the above anecdote would imply, yet it is a remarkable work for expression ; and in that respect ranks deservedly before that of its rival.

**GIOVANNI DI PISA.**— Another of his numerous scholars was Giovanni di Pisa, by whom there is a large bas-relief in Terra Cotta, representing the Madonna and Infant Christ, with three figures of Saints on each side, over the altar in a chapel of the great Church of the Eremitani at Padua ; this is remarkable for the simplicity and breadth of the composition, and for the flat style of the relief—a mode of working that Donatello frequently adopted, and which, when judiciously managed, has a very broad and fine effect.

**BENEDETTO DA MAIANO,** (1444 — 1498) distinguished himself as a carver and inlayer of wood, and in each of these professions was considered the first artist of his time. His works in marble were generally of an ornamental or decorative class, consisting of fonts, pulpits and tombs. His two most celebrated performances are the marble Pulpit at Santa Croce, with sculptures representing scenes in the life of San Francisco ; and the Tomb of Filippo Strozzi, in the Church of Santa Maria Novella at Florence, representing a group of Angels worshipping the Madonna and Child.

Italy was at this time filled with artists, many of them of dis-

tinguished merit, who found ample employment in ecclesiastical sculpture, and occasionally in executing the statues of illustrious men. Florence was the central point of refinement, and boasted the highest names in the several schools of art; but Bologna, Padua, Milan, Naples, Siena, Venice, Modena, and even the smaller cities of Italy, all had their celebrated artists. Among them are some whose works claim a high rank in the productions of the fifteenth century: — Nino di Fiesole, the sculptor of the Statue of Bernardo Gillagni, representing him extended in death upon a beautiful sarcophagus, in the Church of Santa Trinità at Florence; Andrea Ferrucci, who executed the fine ‘Statue of Justice,’ in porphyry, draped in bronze, standing upon the column of granite in the Piazza di Santa Trinità at Florence; and Andrea Verrochio, who constructed the costly monument in the Church of San Lorenzo, to the memory of Pietro and Julian de’ Medici, a Sarcophagus of porphyry and verd-antique, surrounded with bronze festoons of foliage, and over the monument a bronze grate in the form of a net of ropes, considered to be a specimen of the perfection of metal work. To this last artist, Vasari has given the credit of having introduced the practice of moulding the human figure in wax and in plaster; not of having invented it, as some writers have stated; for it is well known that the Ceroplastic art was practised by the early Greeks, and eventually became very common among the Romans.\*

\* Two centuries after Verrochio, and one after Vasari, this art was very usefully, and with the utmost skill, applied by Gaetano Zummo, a sculptor at Syracuse, to the preparation of anatomical models and pathological examples. This artist executed for the Grand Duke of Tuscany the celebrated subject in the Museum of Natural History at Florence, known by the name of ‘La Corruzione.’ This singular composition consists of five figures, of which the first is a man dying; the second, a corpse; the third, a body beginning to decay; the fourth, another in a more advanced stage; and the fifth, an appalling spectacle of complete decomposition. Great horror is inspired by the sight of these objects, owing to the truth and correctness which the artist has thrown into their delineation. Most of the principal cities in Europe have now extensive anatomical preparations for the purposes of science, and good wax-modellers are numerous.

## CHAPTER XI.

CHARACTERISTICS OF ART IN THE SIXTEENTH CENTURY — MICHAEL ANGELO BUONAROTTI — BACCIO BANDINELLI — PIETRO TORRE-GIANO — GIACOMO TATTI, KNOWN BY THE NAME OF SANSOVINO — AGOSTINO BUSTI — BRAMBILLA — PROPERTIA DE' ROSSI — BEN- VENUTO CELLINI — BARTOLOMEO AMMANATI — JOHN OF BOLOGNA — PIETRO TACCA — FRANCESCO MOCCHI — BERNINI — ALLESANDRO ALGARDI — FRANCIS DU QUESNOY, KNOWN BY THE TITLE OF FIAMINGO — SAN MARTINO — CORRADINO — RUSCONI — DECLINE OF THE ART IN ITALY.

THE sixteenth century discloses, at its commencement, a state of things highly favorable to the advancement of the art of sculpture. Refinement had been widely diffused in Italy; learning was held in high estimation; freedom and opulence reigned in the republican cities; princes and nobles were emulous in patronizing merit, both in literature and in art; while, above all, energy and activity were the characteristics of the age, pervading every rank. Spiritual weapons and temporal power had, in succession, been employed to maintain the universal sway to which the papal sovereigns had constantly aspired; but the progress of knowledge had dispelled the terrors of the former, and the temper of the times was no longer disposed to bend before the latter. Means of empire, more congenial to the public feelings and the public taste, were to be essayed; and it was resolved to constitute Rome the metropolis of religion and of art. "A remarkable man," says the historian of this period, "whose great and universal genius succeeded in almost equalling the grand and beautiful of the Grecian models, appeared to carry into effect the mighty undertaking. As the splendid resolves of Pericles to render Athens the abode of ancient refinement, would have proved vain without the talents of Phidias, so the energy of Julius, or

the elegance of Leo, would not have availed, unaided by the mind of Michael Angelo. The former asserted the assigned pre-eminence by the intrinsic merits and beauty of his productions ; the latter arrests our regard, not so much from the perfection of his works, as from his having left the impress of an irregular though mighty spirit upon his own and the succeeding ages."

MICHAEL ANGELO BUONAROTTI (1474—1563) was educated at Florence, where at an early age he became the scholar of Domenico Ghirlandaio, a painter of very considerable ability, with whom he remained three years ; he reaped but little benefit from his instructions, as his master, out of jealousy, as it is said, repressed instead of fostering his talents.

At this period, the art of sculpture was inferior, in Florence, to that of painting ; and "Lorenzo de' Medici, conversant from his youth with the finest forms of antiquity, determined if possible," says Mr. Roscoe, "to excite a better taste among the artists, and, if possible, to elevate their views beyond the forms of common life, by proposing to their imitation the remains of the ancient masters. To effect this purpose, he established a Seminary in a garden in Florence, near to the Piazza of St. Mark, which he supplied with antique statues, bas-reliefs, and busts, and requested those persons who were desirous of drawing from the antique, to study there. The young artist availed himself of this indulgence ; and, from that time, the Medici Garden became the favorite school of Michael Angelo."

His first essay in sculpture was a mutilated old head or mask, representing a 'Laughing Faun,' now in the Imperial Gallery at Florence. Lorenzo, visiting his garden as usual, found Michael polishing the mask, which he thought a surprising work for so young an artist, and jestingly remarked, " You have restored to the old man all his teeth, but you should remember that a person of that age has generally some wanting." No sooner was Michael Angelo alone, than he availed himself of the criticism ; and, having broken a tooth from the upper jaw, drilled a hole in the gum, to indicate its having fallen out. This

incident procured him the approval of Lorenzo, who, delighted with the aptness and simplicity of his scholar, immediately extended to him his especial patronage.

At the recommendation of Politiano, who also resided with Lorenzo, and with whom Michael Angelo lived on terms of great intimacy, he executed a bas-relief in marble, the subject of which was the ‘Battle of Hercules with the Centaurs,’ a work which is still preserved in the house of one of his descendants at Florence, and although not completely finished, displays great ability.

The distracted state of Italy after the death of Lorenzo de’ Medici in 1492, induced Michael Angelo to retire to Bologna, where he executed two statues in marble for the Church of the Dominicans, a ‘St. Petronio,’ and an ‘Angel kneeling,’ holding a candelabrum. The affairs of Florence having become more tranquillized, at the end of the year he returned to his father’s house, where he pursued his profession, and sculptured the celebrated ‘Cupid,’ concerning which various anecdotes have been related.

At this period the discoveries of antiquity, which made a new era in art and literature, were found sometimes to betray the judgment into too great an enthusiasm for these valuable relics. A friend perceiving the uncommon merit and beauty of the Cupid, suggested that, could it be supposed to be antique sculpture, it would not fail to be admired; and, if he would stain the marble to give it the appearance of having been concealed for ages, he would send it to Rome with proper instructions, which would prove to him an advantageous operation. Michael Angelo consented to the proposition, and the statue was consigned to the care of an agent, who, taking it to Rome, buried it in a vineyard. During the autumnal preparation of the vines for winter, he accidentally, as it were, discovered an antique statue of Cupid, perfect in every part, with the exception of an arm. It was no sooner exposed than it was universally admired, and purchased as an antique by the cardinal St. Georgio for two hundred ducats. The cardinal had not been long in possession of his new purchase, before he was given to understand that he had been deceived; and that, instead of its being antique, it was

the work of a modern artist in Florence. He immediately sent a person thither to ascertain the truth ; and no sooner was Michael Angelo discovered to be the sculptor, than his reputation was so much augmented by it, that the cardinal, though vexed at the deception, invited him to visit Rome as the proper theatre for the exercise of his talents.

During his first visit to the imperial city, he devoted himself to intense study, and was employed to make a Statue of ‘ Cupid,’ and afterwards a ‘ Bacchus,’ represented as a youth feeling the excess of wine, with a cup in his right hand, now in the Gallery at Florence. He also executed in marble, for cardinal Rovano, a group of the Virgin with a Dead Christ in her lap, called in Italy a ‘ Pietà,’ now in the Capella della Pietà in the Church of St. Peter at Rome, which excited astonishment not only by its excellence, but by the apparent facility with which he surmounted the greatest difficulties of art. Of this celebrated work there is a copy in marble in the Church of St. Maria del Anima, another of bronze in the Strozzi chapel in St. Andrea della Valle, and another of marble in the Cathedral at Florence. The Pietà is said to be the only one of his works upon which Michael Angelo has inscribed his name ; for having, as it is said, been ascribed to a Milanese sculptor by a company of Lombard artists, he vindicated his claim to the work by carving his name on the girdle of the Madonna.

Michael Angelo’s next production was a majestic ‘ Statue of David,’ sixteen feet six inches in height, which now ornaments the Piazza del Gran Duca at Florence, and which was repeated in bronze. He made also a group in bronze of ‘ David vanquishing Goliah,’ and commenced a Statue of ‘ St. Matthew,’ for the Cathedral at Florence, which was never completed. This artist excelled also in painting, although he had, up to this period, devoted the greater part of his time to his favorite art of sculpture. The most celebrated picture which he had painted previous to this period, and which is generally believed to be his only easel picture, is a ‘ Holy Family,’ representing the Madonna kneeling, with the Infant in her arms, presenting it to Joseph.

The republic of Florence, desirous of employing the talents of their artists in the establishment of its fame, commissioned Michael Angelo to paint a large historical subject to ornament the Hall of the Ducal palace ; and engaged Leonardo da Vinci, at the same time, to execute a corresponding picture. The subject chosen by Michael Angelo was an event in the ‘ War between the Florentines and the Pisans,’ in which a number of men, while bathing in the Arno, are surprised by a sudden attack upon the city, and start up to repulse the enemy ; that of Leonardo da Vinci represented a ‘ Charge of Cavalry.’ Both were masterly performances ; and the former, which has long since perished with the exception of a few fragments, continued for some time an object of study and admiration. He was employed in making the cartoon, when Julius the Second was elected to the papal dignity, in the year 1503.

The enthusiasm of this pontiff in the encouragement of talents, was as great as his ambition in the exercise of sovereign power was impetuous and unbounded. No sooner was he seated upon his throne, than he was surrounded by men of genius. Michael Angelo, who had at this time attained only his twenty-ninth year, and had not only established his reputation as the greatest artist of his day, but had created, by the novelty and grandeur of his style, a new era in the arts, was among the first invited to his court ; here he received an unlimited commission to erect a Mausoleum, in which their mutual interests should be combined ; and he commenced a design worthy of himself and his patron. The plan was a parallelogram ; it was to have had four fronts of marble, to have been embellished with forty statues, many of colossal dimensions, intermixed with ornamental figures and bas-reliefs in bronze ; and, had the design been finished according to his original intention, it would have surpassed in grandeur, beauty, and richness of ornament, every ancient and imperial sepulchre. When the superb design was composed, Michael Angelo was desired to select a site in St. Peter’s, where it could be conveniently placed. The artist fixed upon a spot ; but the church itself being old and ill adapted to a structure so magnifi-

cent, Bramante suggested that such a monument should have a chapel erected on purpose for its reception ; till, at length, after considering and reconsidering the subject, Julius determined to rebuild St. Peter's itself;" "and to this design," says Vasari, "are we indebted for that celebrated edifice, the completion of which occupied one hundred and fifty years, and which now stands the grandest display of architectural splendor that ornaments the Christian world."

Having passed eight months at Carrara in selecting the marble necessary for the undertaking, Michael Angelo returned to Rome and commenced his work. He had not proceeded far, however, when having experienced, as he conceived, supercilious treatment from the Pope, he left Rome in disgust and returned to Florence. After some time, at the intercession of some friends, he concluded to wait upon the Pope, who was then at Bologna, and an amicable adjustment of their difficulties having been effected, Julius commissioned him to make his statue in bronze ; holding, by his own request, a sword in his left hand, and, with his right, as Michael Angelo expressed it, "admonishing the people of Bologna to be more obedient in future." When completed, this Statue was placed in front of the Church of St. Petronio, at Bologna ; but was destroyed, five years afterward, by the partisans of the Bentivoglio faction, and the bronze sold to the Duke of Ferrara, who converted it into a piece of artillery, under the appropriate name of the " Julian." The head of the statue is supposed to have been preserved at the time by the Duke, but the knowledge of its locality is now lost to the world.

On his return to Rome, Julius conceived the idea that the erection of his Tomb was a bad omen, and he concluded to suspend the work upon the monument, and instead thereof to decorate with paintings the walls and ceiling of the Sistine Chapel, to honor the memory of his uncle Sixtus the Fourth. The walls were already ornamented with historical paintings, which were to be obliterated, and replaced by the hand of Michael Angelo ; but he, fearful to hazard his reputation on a new employment, urged that fresco-painting was not his profession, and recom-

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mended his Holiness to give the commission to Raphael, in whose hands it would do honor to them both. Pope Julius however, allowed no impediment to stand in the way of his will ; and Michael Angelo, impressed with a sense of the vastness and grandeur of the task, prudently yielded to his authority. He accordingly prepared his cartoons, and sent to Florence to procure persons capable of aiding him in the work ; but finding none sufficiently qualified, he determined to paint the entire ceiling without assistance ; and, at the end of twenty months, completed the whole work — an achievement which, whether we consider the magnitude and sublimity of the performance, or the almost incredibly short time in which it was executed, is unparalleled in the history of art. The ceiling being finished, he applied himself to make designs and studies for other pictures for the sides of the chapel, to complete the original plan ; but Julius the Second died on the 21st February, 1513.

The papal tiara was next assumed by the magnificent potentate Leo the Tenth, whose name is associated with the ideas of taste and munificence, and whose reign forms an era in the intellectual acquirements of modern times. Desirous of employing the abilities of Michael Angelo to the honor of his native city, Leo called upon him to return to Florence, to erect the façade of the Church of St. Lorenzo, which had remained unfinished from the time of his grandfather Cosmo de' Medici. Against this commission the artist most strenuously protested ; but the Pope overruled all objections, and compelled him to go to Carrara in order to excavate marble for the purpose. He was afterward directed to procure it from the quarries of Pietra Santa : the difficulties of conveying it hence were found almost insurmountable ; and we cannot read without indignation and surprise, that during the whole pontificate of Leo, a period of eight years, this extraordinary man was occupied in quarrying stone and in constructing a road over the mountains and marshes to the sea. To seek for reasons why Michael Angelo was thus employed during this reign, affords a wide field of speculation : suffice it to say, that wars, alliances, and subsidies had exhausted the treasury,

and that the money which was to have been appropriated to the façade of St. Lorenzo, was otherwise expended.

Upon the death of Leo in 1521, Cardinal di Tortoso was chosen to fill the Papal chair, by the title of Adrian the Sixth. The façade of St. Lorenzo was now laid aside, and Michael Angelo endeavored to renew his labors on the Monument of Julius; the heirs of that pontiff were very impatient for its completion, insisting that he should account for sixteen thousand crowns already expended, and petitioned Adrian to cite him to Rome to answer for their expenditure. This would have caused him much trouble and inconvenience, had it not been for his friend Giuliano de' Medici, who at that time held the government of Florence; the latter assuring his Holiness that he would be responsible for a just accommodation of the dispute, commissioned Michael Angelo to construct a Chapel for the Church of St. Lorenzo, to serve as a Mausoleum for the Medici family, and also to execute Monuments to the memory of the Dukes Giuliano and Lorenzo, to be placed within it. This is an octagonal structure, richly adorned with marble, agate, jasper, and other precious stones, while each of the sides is appropriated to a monument or tomb of the richest structure.

These works occupied the whole of his attention during the reign of Adrian, who died after a short pontificate of twenty months, and was succeeded by Cardinal Giuliano de' Medici, with the title of Clement the Seventh. Protected by his patronage, Michael Angelo proceeded with the chapel and library already mentioned, and executed also a Statue of Christ, of natural size, to be placed on an altar in the Church of Santa Maria sopra Minerva, at Rome. It is highly finished, and considered one of his finest single figures; but has been regarded by some of the critics as wanting in the expression of divinity.

The Medici monuments at St. Lorenzo record the names of Giuliano, the brother of Leo the Tenth, and their nephew Lorenzo. Their statues are seated in Roman military habits; and with corresponding designs on their sarcophagi are four recumbent figures, emblematically personifying Day and Night, and

Morning and Evening ; " evincing," says Dr. Bell, " a grandeur and originality of thought, a boldness and freedom of design and execution unparalleled." The figure representing Day is in quite an unfinished state, scarcely more than blocked out; the personification of Night, in sleep and silence, wearied with fatigue, is finely imagined ; the Morning, awaking and reluctantly quitting a state of repose, is a female form of the most exquisite proportions ; while Evening is represented by a superb manly figure, reclining and looking down.\* In the same sacristy is a Statue of a ' Madonna with an Infant Christ in her arms,' also by Michael Angelo, which for the elegance and simplicity of the composition, deserves to be ranked with the best of his performances, the fine yet beautiful countenance of the Madonna bespeaking that sublime and noble, as well as tender character, which few sculptors have succeeded in giving to the Virgin.

Tranquillity being restored to Italy, Michael Angelo was again called upon by the Duke of Urbino, to complete the Mausoleum of Julius, and, while engaged upon it, he was again interrupted by the Pope, who ordered him to paint the two end walls of the Sistine Chapel. Being unable openly to disobey this mandate, although considering his engagement with the Duke as paramount to every other consideration, he employed as much of his time as circumstances would allow, in forwarding the monument, and had also made some progress with the cartoons, when Clement the Seventh died in Sept. 1534, and was succeeded by Alessandro Farnese, under the title of Paul the Third. Immediately on the election of this pontiff, he sent for Michael Angelo, to engage him to complete the fresco without delay ; but he, desirous of fulfilling his engagement with the Duke of Urbino, earnestly declined the honor. The Cardinal de Mantova, however, understanding the cause of his reluctance, assured him that the Duke of Urbino would be satisfied with three statues instead

\* The original Casts, which were used in executing copies in marble of these celebrated pieces of statuary for the king of the French, were forwarded to this country by Horatio Greenough, and are now deposited in the Sculpture Gallery of the Athenæum at Boston.

of six from his own hand, and that the other three might be executed by any sculptor whom he should appoint. This gave rise to a new engagement with the Duke, which fortunately was the last; and the Monument was completed without further interruption.

The Monument was placed, not in St. Peters, as intended, but in the Church of St. Pietro in Vincoli, and consists of seven statues, including the Statue of the Pope himself, who is represented lying on a sarcophagus, below which, in recesses, are the three figures executed by Michael Angelo. In the middle, the celebrated Statue of 'Moses,' a colossal figure, seated, with the Tables of the Law under his arm, sternly regarding the people, as if not confiding in their apparent resignation ; and on the two sides, in niches, two female figures, personifying Religion and Virtue. Over the sarcophagus in three niches, are the Statues of a Prophet, a Sibyl, and a Madonna with an Infant Christ in her arms, executed by Monte Lupo, a pupil of Michael Angelo ; the figure of the Pope on the sarcophagus was the work of Maso Boseoli, a scholar of Andrea Contucci. No part exists of the original composition but the Statue of Moses ; two figures were executed for it in the pontificate of Julius, and four others begun ; but none of them were used in the present design ; they represented slaves or prisoners, as Vasari called them, and were intended to serve as Caryatides of the monument ; two of them are now at Paris, and four of them, in an unfinished state, support the roof of a grotto in the gardens of the Grand Duke, at Florence.

Having completed the Cartoons, Michael Angelo now commenced painting the great work of the Last Judgment in the Sistine Chapel ; it was finished in the year 1541, and the Chapel itself was opened with great solemnity on Christmas day. The composition of this picture in its general designs is conformable to the doctrine and tenets of the Christian faith, with some intermixture of Pagan notions. Angels are represented as sounding trumpets, the dead as rising from the grave, and ascending to be judged by their Redeemer, who, accompanied by the Vir-

gin Mary, stands surrounded by martyred saints. On his right and left are groups of both sexes, who having passed their trial, are supposed to be admitted into eternal happiness. On the opposite side are the condemned, precipitated down to the regions of torment; and at the bottom is a fiend in a boat, conducting them to the confines of perdition, where other fiends are ready to receive them. In two compartments at the top of the picture, made by the form of the vaulted ceiling, are groups of figures, bearing the different Insignia of the Passion. This performance gave such satisfaction to the Pope that he liberally provided the artist with an annual pension of six hundred golden crowns during his life.

Near to the Sistine Chapel, Antonio di San Gallo, the architect, had erected another called the Paoline, in honor of the Pope, who commissioned Michael Angelo to paint the walls in fresco. This he accomplished; and though he had attained to the age of seventy-five years, he produced in a short time, two pictures, the subjects of which were the ‘Martyrdom of St. Peter,’ and the ‘Crucifixion of St. Paul.’

Paul the Third often consulted Michael Angelo in his buildings; and upon the death of San Gallo, in 1546, his Holiness called upon him to fill the situation of architect of St. Peters, an appointment which he consented to accept only on condition that he should be permitted to carry on the work purely from devotional feelings, and without any additional compensation. Not satisfied with the Saracenic model of San Gallo, he determined to adopt a more superb one of his own, in the form of a Greek cross; and having commenced his labors, the edifice advanced with so great activity, that before the end of the pontificate of Paul, it assumed a general form and character.

This great undertaking, which might reasonably be supposed more than sufficient for the attention of an old man, was however only a part of his extensive engagements. He was commissioned to carry on the building of the Farnese palace, and employed to erect a palace on the Capitoline Hill for the Senator of Rome; two galleries for the reception of sculpture and pictures; and

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also to ornament this celebrated site with such antique statues and relics as should, from time to time, be discovered in Rome and its environs.

These buildings form the three sides of a square, and the principal entrance on the fourth is defined by balustrades, and ornamented with statues and fragments of antiquity. In the centre of the square is the celebrated bronze ‘Equestrian Statue of Marcus Aurelius,’ which originally stood before the temple of Antony and Faustina in the Forum, and which was removed to its present situation from the Square of St. John di Lateran, and mounted upon a pedestal by Michael Angelo. At this time also, he constructed the flight of steps leading up to the Church of the Convent of the Araceli, situated on the highest part of the hill, where anciently stood the Temple of Jupiter Capitolinus.

Of the numerous friends and patrons of Michael Angelo, no one was more attached to him than Julius the Third, who prosecuted no work in architecture or sculpture without consulting him. This pontiff died in 1555, after a short reign of five years; and happy would it have been for Michael Angelo could his life have been completed at the same period. He was now eighty years of age, and the remainder of his days were chequered with vexation and trouble. From this time he principally employed himself on a group of sculpture, which he meditated as an altar piece for the chapel which should be the place of his interment. The subject was ‘Joseph of Arimathea entombing the body of our Lord.’ For many years, this was the occupation of his leisure hours; but the marble was unfavorable for his purpose, and at length, growing impatient, he laid it aside; the group however is preserved in its unfinished state in the Cathedral at Florence. By the request of Pope Paul the Fourth, he made a design for a monument for the Marquis Marignano, which was executed by Leone Aretino, and placed in the Cathedral at Milan. He also made three designs for one of the Gates of the city of Rome; that which could be executed at the least expense was selected; and, in honor of the Pope, was called ‘Porta Pia;’ a work extravagantly praised by Vasari and others,

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but those who judge without partiality will find in it but little to commend. The façade of the Porta del Popolo, fronting the Via Flaminia, has been vaguely attributed to him, but with little probability.

The Church of St. Peter having now advanced to the base of the cupola, Michael Angelo paused to consider what kind of dome would be best adapted to the general design, and what would be the best method to construct it. At length, after the lapse of some months, he made a small model in clay, which was afterwards executed in wood with the utmost accuracy, under his direction; but the want of money retarded the progress of the building. The directors had from the first been dissatisfied, not with anything that he did or neglected to do, but because he could not enter into their views and feelings with regard to the structure of the edifice. After many vain endeavors to conciliate them, he found that his adversaries multiplied rather than diminished, and feeling that his greatest crime was that of having lived too long, he was solicitous to resign his situation; but the Pope caused the affair to be minutely investigated, and finding that the whole scheme had evidently originated in falsehood and malignity, he prevailed upon him to retain his situation. The time left to him however for his uncontrolled authority was short; for, in the month of February, 1563, he was attacked by a slow fever, which closed his life and his labors in the ninetieth year of his age. Three days after his death, his remains were deposited with great pomp in the Church of St. Apostoli, at Rome, but were afterwards removed to Florence, and laid by those of his father in the Church of Santa Croce — a sanctuary enclosing much of the holiest dust of Italy — and a sumptuous monument, consisting of a pyramidal pile of marble rising above a splendid sarcophagus, was erected to his memory. Among its ornaments are Statues personifying Painting, Sculpture and Architecture, emblematic of the three departments of the arts in which he preëminently excelled, and a small medallion picture attributed to him, representing a ‘Dead Christ with three female figures,’ forming one of its most interesting embellishments.

The gem called ‘Michael Angelo’s Seal,’ as well on account of its subject as its antiquity, has furnished ample matter of discussion and controversy to antiquaries. It was formerly supposed to have been the work of Pyrgoletes, a very celebrated engraver in the time of Alexander the Great; but the number of figures and the manner of composition have suggested doubts of its antiquity. M. Dupp<sup>a</sup> concurs with M. Raspe in the opinion that this gem is the production of a modern artist, and calls attention to the fact that the two female figures on the right are the same in the general design as two in the composition of Judith and Holofernes, in the ceiling of the Sistine Chapel, which would seem to show that they were either borrowed from the Gem, or the engraver adopted them from the picture; and this circumstance alone may have connected it with the name of Michael Angelo.

From the period of the revival of art to the time of Michael Angelo, the works in sculpture had been all more or less meagre and dry; and although extraordinary efforts were sometimes made to infuse into them a better and more elegant quality of form, it was left to this gifted individual to effect that total revolution in style which has stamped not only his productions, but those of his age, with a character peculiarly their own. “His death created a blank,” says his biographer, “which never has been and probably never will be filled; but the event caused no change in the principles of art, save that their ministration passed into feebler hands.”\*

#### BACCIO BANDINELLI.—Bartolomeo, or as he is better known

\* Pliny records a story of two rival painters, Apelles and Protogenes, who on their absence from home, each left at the house of the other a specimen of his drawing, so decisive of superior skill as to make the artist’s name unnecessary. A similar anecdote is told of Michael Angelo, who is said one day to have gone to the Farnesina to make Raphael a visit while he was painting the ‘ Galatea;’ and not finding him at home, he mounted a ladder, and sketched a colossal head in charcoal, that Raphael might know on his return who had called during his absence; and the rude sketch is still suffered to remain.

by the abbreviation Baccio Bandinelli (1487—1559), was the enemy rather than the rival or imitator of Michael Angelo. He appears, from some anecdotes related of him by Vasari, to have been extremely unpopular with his brother artists, and his works are criticised with unsparing severity ; but although some exaggeration in design, and defects in execution, may be visible in them, they possess qualities which claim for their author a distinguished place among modern sculptors.

His first great work, a group in marble, of ‘Hercules subduing Cacus,’ now in front of the Palazzo Vecchio at Florence,\* established his reputation as a sculptor of the first rank in Italy. This was followed by a ‘Mercury playing upon a Flute,’ a colossal ‘Hercules,’ for his native city ; a colossal group of the ‘Virgin with the Dead Christ upon her knees,’ on the high altar in the Church of Santa Maria del Fiore, at Florence ; some finely executed bas-reliefs, representing soldiers and captives on the pedestal of the Statue of Giovanni de’ Medici, in front of the Church of San Lorenzo ; a fine Statue of Cosmo de’ Medici, in the grand saloon of the Palazzo Vecchio ; a ‘Bacchus’ in the vestibule of the Pitti palace ; and a fine copy of the ‘Laocoön,’ now in the gallery of the Palazzo Vecchio at Florence.

Around the screen of the high altar in the Duomo at Florence, are some bas-reliefs in marble, admirable for their breadth and the fine treatment and disposition of their draperies ; and in the Church of the Annunziata, at Florence, is a group in marble, of the size of life, representing our Saviour taken from the Cross and supported in the arms, and against the knee of Nicodemus, under the figure of whom he has introduced a portrait of himself, intending it for his own monument.

\* Two marble lions, the one an antique brought from Rome in the year 1788, the other executed by Flaminio Vacca, a sculptor who flourished at Rome, in the latter part of the sixteenth century, stand on either side of the porch ; and, lining the walls of the arcade, are six antique statues, representing Sabine priestesses, of colossal stature, magnificent in size and drapery.

PIETRO TORRIGIANO (1472—1522) was a fellow student, and for some time a successful rival of Michael Angelo. He was a Florentine by birth, and having acquired considerable reputation as an artist, visited England, where he was employed by Henry the Eighth on the superb Tomb of his father in Westminster Abbey, which, according to Stowe, he finished in 1519. To him also Vertue ascribed the Tomb of Margaret, countess of Richmond, the mother of Henry the Seventh, and likewise that of Dr. Young, Master of the rolls, in the Chapel of the rolls, in Chancery lane. Having completed these works, he travelled to Spain, where he industriously plied his chisel, and enriched the cities of Andalusia with pieces of sculpture, worthy of the hand of his great Florentine rival. The Duke d'Arco, a Spanish grande, employed him to execute a ‘Madonna and Child,’ and promised him a reward suitable to the merits of the work. When completed, the Duke was invited to view it; and, having surveyed it with mingled feelings of delight and reverence, gave an order for its immediate removal to his palace. Wishing, however, to make a great public display of his generosity, he loaded two of his servants with bags of coin, and sent them to the artist; but when Torrigiano examined their contents, and found the specie nothing more than a parcel of brass maravedis, amounting to the paltry sum of thirty ducats, about seventy-five dollars, enraged and disappointed he snatched up his mallet, and, without considering the beauty of the work or its sacred character, broke it into a thousand pieces, and despatched the lackeys to tell the tale to their miserly master. But this burst of passion cost the artist his life. The Duke, assuming a holy horror at an act so sacrilegious, entered an accusation against Torrigiano before the Tribunal of the Inquisition. The artist pleaded the right of an author to use his own works as he pleased, but all in vain. “Though reason and equity were his just advocates,” says his biographer, “superstition sat in judgment, and he was condemned to death by torture. But dreading the agonies which awaited him, he refused all food, and died by voluntary starvation.”

SANSOVINO.—During the early part of this century, Giacomo Tatti, better known as Sansovino (1479—1578), presided over the Venetian school with much reputation; though he is more deserving of celebrity as an architect than a sculptor. The magnificent range of the Piazza di San Marco at Venice is of his construction. The colossal Statues of ‘Mars and Neptune,’ on the Scala dei Giganti at the palace of the Doge, emblems of the naval and military power of the State, are the work of Sansovino, and give to the superb structure a name in character with the romantic history of everything around. On the broad eminence behind the Giants, the Doges were invested with the insignia of sovereignty; and on this spot it was, that Falieri first resumed the ducal crown. Several bas-reliefs at other places, are examples of his indifference to the true principles of design in sculpture; especially a bronze Door in the sacristy of St. Marks, the two principal compartments of which represent the Saviour’s death and resurrection, while the smaller panels are decorated with the heads of the Evangelists, and those of some of his own friends; but it would be unjust to refuse these the merit of much elaborate execution.

Sansovino was invited to Rome by Julius the Second; and while there, he constructed the two magnificent Tombs of Cardinals Sforza and Recanati in the Church of Santa Maria del Popolo; justly considered the most celebrated works of the kind, of the fifteenth century. He was employed also, with many other artists, on the beautiful marble casings covered with sculpture, which enclose the Sancta Casa in the Cathedral at Loreto.\*

\* The Casa Sancta, or Holy House, occupying the centre of the Cathedral at Loreto, is supposed to have been the residence of the Virgin Mary at Nazareth; and according to the legend was carried by angels from Galilee into Dalmatia, thence into Italy near Recanati, and finally into the spot where it now remains. It is constructed apparently of brick and ebony, measures thirty feet in length, fifteen in width, and eighteen in height, and is covered externally with marble, and richly ornamented. The celebrated Statue of the Virgin, carved from the Cedar of Lebanon, holds in her arms the Infant Saviour, and is literally resplendent with jewels and gold.

In the early part of this century the great Cathedral at Milan, after St. Peter's, the largest and most sumptuous church in Italy, the exterior actually dazzling the beholder with the brilliancy of its material, and astonishing him with the richness of its Gothic ornaments, and minute finish of its four thousand statues, furnished constant employment to the artists, and created a school of sculpture of considerable merit. We find frequent mention made, at this period, of the names of Agostino Busti and Brambilla; the former remarkable for his exquisitely finished arabesques, intermixed with every species of fanciful ornament; and the latter as having modelled the colossal Caryatides, representing the four Evangelists and the four Doctors of the church, supporting one of the great pulpits of bronze in the Milan cathedral.

A profusion of ornament began to be associated with works of sculpture about this period, and led artists to neglect the simple qualities of design, for high finish, and minutiae of mouldings, flowers, scrolls, and other objects of minor importance. Of the ornamented works of the Cinque Cento style, as it was termed, there are some particularly fine specimens in the churches at Venice.\*

In the Hall of the Reverenda Fabrica, adjoining the Church of St. Petronio at Bologna, there is a work of considerable merit, and also of some interest from the circumstances under which it was executed. It is a bas-relief, representing the scene described in the thirty-ninth chapter of Genesis, and is the production of Propertia de' Rossi, a lady of great personal beauty, and highly accomplished in various branches of the fine arts. In this production, she is supposed to have recorded an incident in her own history, which forms a tragic episode in the annals of art.

BENEVENUTO CELLINI (1500—1570) was one of the most distinguished sculptors, founders, and chasers of the sixteenth cen-

\* *Cinque cento* signifies, literally, "five hundred;" but by the omission of *mille*, "a thousand," it is used as a contraction for "fifteen hundred;" and the sculpture of this century is thus designated.

tury, and was particularly remarkable for his works in gold and silver, which have become extremely rare on account of the intrinsic value of the materials in which he exercised his talents. Being of a restless and ungovernable disposition, he passed through various vicissitudes of fortune, and at length settled at Rome, where he met with great encouragement ; among other distinctions he was employed by Clement the Seventh, in making stamps for the Roman mint ; and the Coins of this period are considered singularly beautiful. At the death of the Pope, in 1534, he returned to Florence where he made the acquaintance of Michael Angelo, and was patronized by the Grand Duke Alexander. The coins which were struck from the head of this Duke, prepared by Cellini for the mint at Florence, are held in great estimation by collectors at the present day.

His principal work is the "Perseus with the head of Medusa," in bronze, which now decorates the colonnade of the Loggia de' Lanzi at Florence. The young and daring hero is represented as having just cut off the head of Medusa, which, streaming with blood, he holds up in triumph ; his foot is firmly planted on the mangled body of the fallen sorceress, while his right hand vigorously grasps the sword, ready to strike again, should the act prove to have been feebly done. "The posture is fine, the action full of life and animation ; and the whole," says Dr. Bell, "is executed with such elegance and beauty of proportion, that although it is fully seven feet high, it has the effect of a light youthful figure, not exceeding the usual size." Another of his celebrated productions is the 'Crucifix,' the size of life, in white marble, which was presented to Philip the Second, by Cosmo the Grand Duke of Tuscany, and which Mr Beckford describes as "the revered image of the crucified Savior, sculptured in moments of devout rapture and inspiration." This crucifix is now in the chapel of the Iscorial in Spain.

Cellini's works consist principally of golden salvers and cups, ornamented sword and dagger hilts, and shields richly embossed with decorations ; of which last there is a very splendid specimen at Windsor Castle in England, ornamented with figures,

masks, and arabesques, presented to Henry the Eighth by Francis the First, of France, at their meeting on the Field of the Cloth of Gold, near Calais. His celebrated ‘ Salt-cellar,’ made also for the latter monarch, and which he has so minutely described in his “ Memoirs,” is now preserved in the Museum at Vienna.\*

BARTOLOMEO AMMANATI (1511—1592,) exercised his skill in both sculpture and architecture at Rome, and decorated his native country with many elegant villas and palaces. Born in the very height of the golden age of Italian art, and having studied under Bandinelli at Florence, and at Venice under Sansovino, he returned to the former city when Michael Angelo was at the height of his reputation as a sculptor, and became one of his most devoted admirers and imitators. Colossal statues were much in vogue at this period, and Ammanati executed several in the various cities of Italy. He constructed the celebrated Fountain on the Piazza del Gran Duca, over which presides a colossal Statue of ‘ Neptune,’ eighteen feet in height, in a car drawn by four marine horses, surrounded by Tritons and Sea Nymphs, all larger than life ; a colossal ‘ Hercules’ at Padua ; a colossal ‘ Neptune’ for the Piazza di San Marco at Venice ; and erected in the Church of Santa Maria del Porto, at Naples, the celebrated Monument of Sannazaro, the great Neapolitan poet, and secretary of Frederick the Second, of Arragon, consisting of a superb pile of white marble, enriched with a profusion of sculpture. At Florence he constructed also the celebrated Ponte della Trinità which spans the Arno, consisting of three light and elegant elliptical arches, one of the most remarkable structures of its kind in the world ; and, at Rome, he built the Palazzo

\* The life of Benevenuto Cellini, written by himself, is, in its class, one of the most curious and interesting biographies extant. It not only contains very full information respecting the life and professional pursuits of an extraordinary individual, describing all ranks of persons with whom he was connected during a long and busy career, but furnishes a lively, and no doubt tolerably accurate picture of the state of society during the greater part of the sixteenth century.

Ruspoli, on the Corso, the principal staircase of which consists of one hundred and twenty steps, made out of a single piece of Grecian marble. His principal works in sculpture at Rome, are the figures of ‘Justice’ and ‘Religion’ on the Tomb of Cardinal del Monte in the Church of San Pietro in Montorio, the design of which has been ascribed to Vasari.

**JOHN OF BOLOGNA.**—The name of John of Bologna (1524—1599,) a native of Flanders, but established in Italy, occupied a prominent place in the history of sculpture towards the close of the sixteenth century. His works are full of imagination, and are executed with a boldness and ability that both surprise us and call forth our admiration ; but there is, at the same time, an exaggeration in the attitudes, and an endeavor after picturesque effect, that occasionally disappoints the critical observer.

Several of the noblest works in Florence are by the hand of this master, two of which are unsurpassed in modern art—the marble Group of the ‘Sabines’ which now decorates one of the arches under the colonnade of the Loggie de Lanzi, and the well known bronze of ‘Mercury’ in the attitude of mounting upon a zephyr, blown from the lips of Eolus, in the Imperial Gallery. The former is composed of three figures, a bold and spirited Roman youth bearing a woman in his arms, and standing over a fallen Sabine, and as a specimen of invention is wonderful for its expression and energy of action ; the latter is conceived in the true spirit of poetry, and is deservedly admired as one of the most elegant productions of modern art. Other works of this artist which have acquired him great reputation are, an Equestrian Statue, in bronze, of Cosmo de’ Medici, first Grand Duke of Florence, on the Piazza del Gran Duca, represented as entering the city in triumph after the conquest of Siena ; the bronze Equestrian Statue of Ferdinand, erected in 1680 on the Piazza of the Annunziata, the pedestal of which is of granite from the island of Elba ; a bronze bas-relief of the ‘Descent from the Cross,’ now in the church of the University at Genoa ; a group in marble of a ‘Centaur combatting with one of the Lap-

ithæ,' between the Ponte del Trinità and the Pitti palace at Florence; a bust of Michael Angelo in the Casa Buonarotti ; the bronze Tortoises supporting the obelisk on the Piazza of Santa Maria Novella at Florence; and the celebrated Fountain at Bologna, consisting of a bronze colossal Statue of 'Neptune,' eight feet in height, surrounded by Sea Nymphs and Cupids playing with Dolphins.

**PIETRO TACCA.**—Among the innumerable pupils of John of Bologna, may be mentioned Pietro Tacca, (d. 1640) whose principal work is at Leghorn, a colossal 'Statue of Ferdinand the First,' in marble, with four bronze Slaves in chains at his feet, surrounding the pedestal. The whole is executed in a masterly style, but the design cannot be considered in good taste at the present time, however it may have been regarded at the period of its erection. The four Slaves, said to have been modelled from a father and three sons taken by the galleys of the Order of St. Stephen, at the battle of Lepanto, are represented with their hands chained behind them, while their uplifted eyes and expressions of anguish and despair, meet only with a frown of displeasure from the unrelenting brow of the victor.

**FRANCESCO MOCCHI** was a disciple of John of Bologna, and an artist of decided genius. On the Piazza de'Cavalli at Piacenza are two Equestrian Statues of bronze, the one representing Ranuccio Farnese, the other his son Alessandro, Duke of Parma and Piacenza, each possessing great animation and dignity ; and in the Duomo of Orvieto is a group in marble of two distinct figures, greatly admired, representing the 'Annunciation.' The angel is supposed to be descending, and is supported on a cloud, while the Virgin, in an attitude of shrinking modest fear, is bowing her head as she receives the announcement.

**GULIELMO DELLA PORTA.**—The list of sculptors of this school, or rather of this division of time, (for each effected a change that tended to interrupt the existence or continuance of schools,) closes with Gulielmo della Porta, the most skilful

of all the artists of Lombardy. His most celebrated production is the Monument of Pope Paul the Third, in the Church of St Peter, at Rome. The Statue of the Pope is of bronze. Two recumbent marble statues in this work are particularly fine: one is a female of advanced years, representing 'Prudence,' and the other a young and beautiful woman as 'Justice;' the latter since Della Porta's time, has been partially covered with bronze drapery; it is deficient in the expression and character proper to the subject, but it is a remarkable performance for the knowledge of form it displays, and for the roundness and richness of its execution. In the chapel of San Giovanni, in the Cathedral at Genoa, is a gorgeous Tribune ornamented by sixteen Statues, all executed by Della Porta, which are considered very beautiful, and which commanded the admiration of Michael Angelo.

From the commencement of the seventeenth century an evident tendency to decline is perceptible in the productions of the art of sculpture, which is ascribed to causes both moral and political; as well as to those which originated in the condition of the art itself. The different states of Italy were no longer alive to the same interests. Rome had, at no period, possessed a native school; but cherished the arts only as sources of political importance. Florence no longer enjoyed her free constitution; and the other states had, with the dignity, lost the sentiments of independent communities. In Bologna indeed, a new era in painting had commenced; but its principles were not calculated to bring back simplicity and correctness. In fact the subsequent ascendancy acquired by the school of the Caracci, may be numbered among the means contributing to the decline of sculpture; and the commencement of the seventeenth century promised by no means auspiciously for its future progress.

A crowd of undistinguished names followed the dissolution of the great Tuscan school; and when an artist of high talent at length appeared, the circumstances proved only the more hurtful from throwing splendor around a capricious and injudicious style.

GIOVANNI BERNINI (1598 — 1660) famous for his skill in painting, sculpture, architecture and mechanics, was a Neapolitan by birth, but resided chiefly at Rome, where at a very early age he manifested the inclination of his genius. He was endowed by nature with all the qualities requisite for becoming one of the greatest of modern sculptors — genius, imagination, ambition to excel, unceasing industry, and great powers of execution. “But it would be difficult to conceive,” says the historian of this period, “two styles more opposed to each other than that adopted by the sculptors of this age, and that of the great artists of antiquity. In one, the pervading principle was simplicity and expression, united with beautiful and appropriate form; in the other, simplicity was of all things most studiously avoided, and every means of startling attitude, voluminous draperies, and complicated arrangement in composition, were employed to strike, to dazzle, and to surprise. All distinctive bounds of classes of art were entirely disregarded; sculptors endeavored to imitate the effects of the pencil, and architects to introduce into their compositions the curved line of beauty.”

The works of Bernini in sculpture are very numerous at Rome; the most distinguished of them is a group of ‘Apollo and Daphne,’ executed in his eighteenth year, now in the Villa Borghese. The god has just reached the object of his pursuit, and, at the moment when he seizes her, Daphne’s prayer is heard, and the beautiful form is metamorphosed into a tree. Bernini appears to have here delighted in the opportunity of showing his skill in execution. The hair and drapery of Apollo are floating in the air, while the change that is to preserve Daphne from violence is shown in detail, the toes and fingers becoming elongated into roots and branches, the latter terminating in carefully marked laurel leaves; and the bark also is beginning to envelope her snowy trunk. A passage from the Metamorphoses of Ovid, whence the subject is taken, is inscribed upon the pedestal.

His splendid Monuments of Urban the Eighth, and Alexander the Seventh, in the Church of St. Peter, exhibit all his excel-

leneies and all his defects. The former, adorned with the Statue of the Pope in bronze, and the Statues of 'Justice' and 'Charity' in marble, stands opposite the celebrated work of Gulielmo della Porta, the Monument of Pope Paul the Third before mentioned; and is a melancholy proof of the consequences of losing sight of purer principles. That of Alexander the Seventh is as strange in the composition as it is wonderful in the execution. A door has been so contrived as to appear the entrance to the monument, and is covered with an immense marble drapery, under which is seen a skeleton, raising with one hand the pall that covers the door, to indicate that every one must pass it; and holding in the other an hour-glass, which he shows to the pontiff. The Statue of the Pope is kneeling; at his side are the figures of 'Prudence' and 'Justice,' and in front of the monument those of 'Truth' and 'Charity.' In the chapel of the Church of Santa Maria della Vittoria is a reclining Statue of 'Saint Theresa in an eestasy of love,' while the Angel of Death descends to transfix her with his dart; it is difficult, however, amidst the flutter of the drapery and the ample environment of clouds, to discover either the figure of the saint, or the subject of the composition. Of the single statues of Bernini, that of 'David preparing to throw the stone,' now in the Villa Borghese, has merit for the earnestness and energy of the expression. His Statue of 'St. Bibiana,' at the high altar of the church of this saint, at Rome, is graceful and pure in style, and is considered one of his best productions. Bernini's principal works at St. Peters are the Equestrian Statue of the Emperor Constantine, in the vestibule of the church, opposite to a similar Statue of Charlemagne by Cornaechini: the Chair of St. Peter, at the west end of the nave, supported by four colossal statues in bronze, representing the four Doctors of the Church — St. Athanasius, St. Ambrose, St. Augustine, and St. Chrysostom — grandly conceived, but wanting in simplicity of attitude and expression; and the Baldacchino or Canopy, over the high altar, erected by order of Urban the Eighth, in 1633. It consists of four large spiral columns of the Composite order, fluted for one third their height, the re-

maining part ornamented with bays and leaves of laurel, supporting an entablature, at the four angles of which stand figures of Angels holding four lofty brackets; these join in the centre and support a Globe, over which is a Cross, raised one hundred and thirty feet above the pavement of the church.

Cicognara observes of Bernini that he was architect, mechanist, sculptor and founder. Among his principal works in architecture are the celebrated Colonnade of St. Peters,\* consisting of two hundred and eighty Doric pillars, in four ranges, sixty feet in height, supporting an entablature crowned with one hundred and ninety Statues of saints, each twelve feet high, the whole forming an approach of inconceivable beauty and grandeur:— the grand Staircase of the Vatican, the Scala Regia; this springs from the portico of St. Peters, near the equestrian Statue of Constantine, and consists of two flights of marble steps, the lower decorated with Ionic columns, and the upper with pilasters:— a beautiful Canopy over the Statue of the Virgin, in the church of St. Augustine:— the principal front of the Barberini palace, and the Fountain on the square before it, composed of four dolphins, supporting a large open Shell, upon which is placed a Triton throwing water:— the Fountain in the Piazza Navona, consisting of a Rock surmounted by an Egyptian Obelisk, with a colossal figure at each angle, representing the four great rivers, the Nile, the Ganges, the Plata, and the Danube:— the Fountain commonly called Barcaccia, from its form of a boat, in the centre of the Piazza di Spagna:— and the decorations at the bridge of St. Angelo, consisting of ten colossal Statues of Angels, each holding some instrument of the sufferings of the Saviour, the cross, the crown of thorns, the nails, the lance, the scourge, etc. The designs, which are draped figures, with enormous wings, are by Bernini, and executed by his pu-

\* In this mausoleum of princes and of pontiffs, the statuary art is displayed in all its power. The bronze Statue of St. Peter, seated in a chair on the right of the church, is said to have been cast during the Pontificate of Leo the Great, from the fragments of a demolished statue of Jupiter Capitolinus.

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pils, with the exception of the figure bearing the Cross, which is the work of the master hand.

Bernini's reputation was not confined to Rome, for Charles the First of England, hearing of his fame, directed Van Dyck to paint on one canvas, three portraits of himself — a full face, a three quarter head, and a profile — which were sent to Rome to Bernini, who from them made a bust of the king, with which he was so much pleased, that he immediately ordered another to be made of the Queen. But this last, on account of the troubles which occurred in England, was never executed. In consequence of the recommendation of Colbert, Bernini was consulted by Louis the Fourteenth, concerning the improvement of the Louvre; and in the year 1664, he yielded to the urgent invitation of the king to visit Paris for this purpose. His design for the completion of the Louvre was not, however, executed; and having made a bust of the king, he forthwith returned to Rome. As an acknowledgment for the civility with which he had been treated, Bernini formed a colossal Equestrian Statue of Louis; but upon its removal to Paris, Gerardon changed it, on account of its want of sufficient resemblance to the monarch, into a 'Curtius leaping into the fiery Gulf.'

Bernini lived during nine pontificates, from that of Clement the Eighth to Innocent the Eleventh. His genius was singularly fertile and comprehensive; but D'Argenville observes that whilst he wrought his marble with a surpassing suppleness and taste, that he oftentimes abandoned the simple drapery of the Grecian statuaries, and enveloped his figures with such a mass of folds and doublings, as to disguise and partially conceal them by the flutter and seeming agitation of their dress. Some of his private busts or portraits after nature are much admired, and are said to retain the spirit and character of the original.

ALESSANDRO ALGARDI.—Contemporary with Bernini was Alessandro Algardi, (1602—1654) a native of Bologna. He became a pupil of Giulio Conventi, and having studied at Mantua and Venice, he visited Rome in 1625, where he was chiefly

employed in repairing ancient statues, and in modelling for the goldsmiths. Domenichino was at this period occupied in painting the Cupola of the Bandini chapel in the Church of St. Sylvester on Monte Cavallo, and, through his influence, Algardi obtained a commission to execute for the Chapel two Statues in stucco, a ‘Magdalen,’ and ‘St. John the Baptist,’ which obtained for him a considerable reputation. In 1640, he was selected to execute the Statue of San Filippo Neri, in the Sacristy of the Oratory of the Fathers at Rome. He also made a group in marble of two colossal figures, the ‘Saint and an Angel kneeling by his side, presenting him a book;’ and afterward received a commission to execute a colossal group in marble of two figures, representing the ‘Decollation of St. Paul,’ for the Barnabite church of St. Paul at Bologna. The Saint is represented kneeling, with his hands bound together before him, and behind him stands the executioner undraped, with his sword raised, ready to strike the blow. This is technically a work of great excellence; but, like other artists of his time, Algardi was tempted away from the more valuable qualities that should characterize sculpture, by the endeavor to gain distinction by the display of execution, and the picturesque effect of his compositions.

He now produced many works in rapid succession, the principal of which were the bronze Statue of Innocent the Tenth, in the attitude of giving the papal benediction, now in the Palace of the Conservators at Rome; and the Monument of Leo the Eleventh, in St. Peters, with a bas-relief representing the ‘Abjuration of Henry the Fourth of France, and the Army of Attila checked in its march to Rome by St. Leo;’ an alto-relief in marble, in five pieces, measuring about thirty-five feet by eighteen, for the altar of St. Leo in the same church. The two principal figures, St. Leo and Attila, are about ten feet in height. In the subterranean Chapel of the church of St. Agnes at Rome, is a bas-relief, representing ‘St. Agnes miraculously protected by her long flowing hair,’ which has received, but scarcely merited much praise. An ivory Crucifix, with the symbols of the Evangelists, now at Bologna, called by way of distinction ‘Al-

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gardi's crucifix,' has been much celebrated, and often copied by many of the principal artists.

**FLAMINGO.**—In following the traces of decay, it is refreshing occasionally to find examples of a refined and purer taste in the art of sculpture. Francis du Quesnoy, born at Brussels in 1592, and better known by his title of Fiamingo, is justly celebrated for his success in pourtraying the charms of childhood; and ultimately became the first sculptor in this class of representation. His most celebrated production is the Statue of 'St. Suzanna,' in the church of Santa Maria di Loreto at Rome, which combines simplicity with much beauty of form; this is regarded as the most classical of all the works that emanated from the school of Bernini, and we pause with interest to contemplate it, while tracing the progress of the decline of sculpture.

One of the most remarkable colossal monuments constructed at this period, now stands at Arona, on the bank of the Lake Maggiore, in the north of Italy. It is called the 'Borromeo Colossus,' and was erected at the expense of the people of Milan, to commemorate the virtues of the Archbishop San Carlo Borromeo, who died in 1584. The statue, which is sixty-six feet high, is made of hammered copper, but the hands, feet and head are of bronze; and it stands on a granite pedestal, forty-six feet high, which added to that of the colossus, gives a total height of one hundred and twelve feet. Notwithstanding its immense size, the parts are so carefully put together as to present the appearance of one mass; and the expression of the countenance, and attitude of the figure, in the act of benediction, are said to be both simple and commanding.

As examples of elaborate execution, further illustrating the decay of pure taste and the fall of sculpture, may be noticed the works of San Martino, Corradino, and Queirolo, preserved in the church of St. Severo at Naples. One represents the 'Body of the Saviour after Crucifixion,' extended on a couch of porphyry, and covered with a sheet, the folds of which actually appear moistened with the damps of death, so closely does it cling

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to the form, of which it exhibits the minutest feature ; another is a female figure representing ‘Modesty,’ covered from head to foot with a transparent veil of marble ; and the third is the statue of a man, intended to represent the ‘Victim of Vice,’ endeavoring to extricate himself from the meshes of a Net, with the aid of the Genius of Reason. The entire form of the man, with the exception of the face and one arm, is covered with the network, which in some parts touches the figure, and is in others detached, waving, or accumulated in masses as it hangs from the head, back and arms, altogether forming a singular and very curious piece of execution. These statues have gained an extraordinary reputation, and are objects of some merit, inasmuch as they are productions of considerable patience and great labor ; but they can never be considered by those conversant with the higher grades of art, as specimens either of a refined or cultivated taste.

With works of this character, and with some possessing not even their small degree of merit, terminated the progress of the art, and the efforts of succeeding sculptors serve but to prove the rapid consummation of its fall. Occasionally there appeared a solitary artist of better taste and of higher feelings ; but he was unaided and unsupported either by refinement in his patrons or sympathy in the public ; and the enumeration of works by the Rusconi, Bonazzi, Torretti, Foggini, and others, serves but to mark the slight shades in the decadence of the art of sculpture, towards the termination of the seventeenth century.

## CHAPTER XII.

REVIVAL OF PLASTIC ART IN ITALY—CANOVA—STATUES OF ORPHEUS AND EURYDICE—HERCULES AND LICHAS—CREUGAS AND DAMOXENES—THESEUS SLAYING A CENTAUR—THE DANCING GIRLS—THE THREE GRACES—STATUE OF WASHINGTON—MONUMENT TO CANOVA—THORVALDSEN—STATUE OF JASON WITH THE GOLDEN FLEECE—STATUES OF CHRIST AND THE TWELVE APOSTLES—SEPULCHRAL MONUMENTS—SCULPTURES AT COPENHAGEN—THE THORVALDSEN MUSEUM—STATUE OF LORD BYRON, AT TRINITY COLLEGE, CAMBRIDGE—PRESENT STATE OF THE ART OF SCULPTURE IN ITALY.

THE plastic art had so much declined in Italy toward the middle of the eighteenth century, that for the space of forty years from 1740 to 1780, during which period she enjoyed an uninterrupted peace, scarcely a single specimen in sculpture of any distinguished magnitude or excellence was produced. Cicognara is inclined to attribute this neglect of art to a debased or degraded state of feeling among his countrymen ; but his condemnation is more general and severe, than appears to be warranted by facts ; and it certainly seems unjust to attribute to the degradation of Italians of the eighteenth century, the decline, which had commenced so many years before. Whatever may have been the cause, such was its unfortunate condition, when, towards the end of the last century, a sculptor, of obscure parentage, in the distant and almost unknown hamlet of Possagno, infused fresh life into the expiring arts at Rome, and became the true restorer of the modern art of sculpture. This artist was Canova.

ANTONIO CANOVA (1757–1822,) was born in the year 1757, at Possagno, a village situated at the foot of the Venetian Alps. His father and grandfather had each followed the occupation of

stone-cutters, and it was proposed by his friends that he also should adopt the calling hereditary for two generations in his family. But a happier destiny awaited him. He discovered, at a very early age, a remarkable talent for design, and, Falieri, a senator of Venice, whose attention was attracted by a Lion modelled in butter, which was accidentally placed upon his table, immediately became the patron of the youthful artist. He placed him as an apprentice to a statuary named Toretti, the best sculptor of the time ; after whose death he remained some time with the nephew Ferrari, and worked with him on the Statues that embellish the Gardens of the Casa Tiepolo at Carbonara. The Academy existing at that period at Venice, was calculated to inspire a spirit of emulation among artists, but was not yet enlightened by those juster principles, the influence of which, as precursory of a new revival of the arts in Europe, was beginning to be visible.

Canova, strongly convinced of the necessity of a wide deviation from the rules of art which he saw practised there, remained only a few months in the school of Ferrari, and boldly resolved to explore those paths which he thought had been followed by the ancients, and from which he beheld with surprise and regret, the departure of his contemporaries. His proficiency, even at this early age, was considerable, as is attested by the two Baskets of Fruit, sculptured in marble by him in his fourteenth year, and still shown at the Farsetti palace at Venice, as the earliest finished production of his chisel.

While still a youth, he read with great delight the beautiful fictions of Grecian mythology ; among which the pathetic story of Orpheus and Eurydice powerfully awakened his sensibility, and prompted him to attempt a representation of the subject. He seized the moment, when after having safely borne his loved Eurydice almost beyond the borders of the infernal regions, the impatient Orpheus ventures to cast one glance on her, the lost and recovered — and in punishment for thus violating the conditions imposed by Pluto, she vanishes from his sight forever. Her figure is powerfully expressive of the terror with which she is

seized at this fatal instant ; she raises her arm as if imploring succor, but her countenance is marked with a full consciousness of her fate, and with the most hopeless grief ; her hair falling wildly over her shoulders adds to the distraction of her aspect. In the *Orpheus* which so soon succeeded it, the design and finish of the limbs are better, and the countenance has a nobler expression. The attitude, with the face turned towards *Eurydice*, shows that he perceives his fault, and is struck with horror at its dire effects. He stands as if transfixed, but it is evident that he is free, and has escaped the dark abode. But *Eurydice* seems arrested by some superhuman power, and she is plainly doomed to remain there forever. These two Statues, worked in a species of soft stone called *Pietra Dolce*, and now preserved in the Villa Falieri at Asolo, were publicly exhibited in Venice, on the occasion of the festival of the Ascension, and first awakened the admiration and interest of his countrymen. His departure from the accustomed rules excited the attention of the critics of the day ; but the opinion of the judges was decidedly in his favor.

The most elaborate composition which Canova executed previously to his departure from Venice, was the group of ‘*Daedalus and Icarus*,’ in Carrara marble ; in which he more signally evinced his daring abandonment of conventional modes, and his entire devotion to the guidance of nature. *Daedalus* presents in his features all the marks of an advanced age, but with an unpleasing effect. In contrast with this figure, *Icarus* is represented as looking with an affectionate though somewhat unmeaning gaze at his father, who is fixing on his wings. He also sculptured at this period the Statue of ‘*Esculapius*,’ now in the Villa Cromer at Monfelice ; and another of the Marquis Poleni, for the city of Padua.

The rapidity of his progress now prompted an illustrious patron of this artist to procure for him more adequate means, and a loftier theatre for the exercise of his powers. The Chevalier Zuliano was residing at this time as Venetian ambassador at Rome. He was one of the most distinguished patrons and admirers of the fine arts, and his palace was the rendezvous of all

the best artists, critics, and literati of the day. In December, 1780, Canova, with a letter of recommendation from the senator Falieri to that high functionary, arrived at Rome, accompanied by Fontana, a Flemish painter. From the moment of his arrival in the seat of arts, he commenced a severe and profound study of the great models of antiquity, without however neglecting the fruits of his previous close observance of nature.

His illustrious protector, the chevalier Zuliano, perceiving the importance of giving effective assistance to the unfolding powers of Canova, placed at his command a fine block of marble, to be devoted to a composition of his own choice. The subject selected was a group of ‘Theseus and the Minotaur,’ now in the Marquis of Londonderry’s collection in England, an extraordinary production for the time, and showing an appreciation of the purer principles of art, both in composition and style. The Minotaur, a monster deemed by some to have had half the human form, and half that of a bull, but more generally to have the head only of the bull, is here represented by Canova in the latter form, dead, and thrown carelessly upon a stone, from one side of which the head falls down upon the ground, while the legs hang down on the other. Seated upon the lifeless body, Theseus is taking a moment’s repose after the conflict; his left hand grasping with an air of triumph the victorious club, while the right rests carelessly on the thigh of the monster.

At the same time this great work was in progress, he produced a youthful ‘Psyche,’ and also modelled many other works, particularly those beautiful compositions in bas-relief, which served first to excite the emulation of modern sculptors. These were all left in the clay models, except that of ‘Socrates parting with his family,’ which was worked in marble with great care and accuracy.

In 1783 he received a commission to erect a Monument to the memory of Clement the Fourteenth, for the Church of the Holy Apostles at Rome. It is in the form of a pyramidal group, with figures of Moderation and Gentleness weeping over the sarcophagus of the Pope, who sits in the usual dress, and bestows his

benediction. The door of the sacristy, at the entrance of which the monument is placed, forms part of it, as an intended representation of the portal of a sepulchre.

At the time this great work was in progress, he produced the group of ‘Cupid and Psyche,’ in the execution of which there is, perhaps, more skill than genuine beauty; and commenced, also, the model of a Monument to the memory of Pope Clement the Thirteenth, to be placed in the Church of St. Peter. Within the immense walls of this stupendous structure, where everything swells out of common proportions, it is impossible for a monument to secure the attention of the spectator, unless it assume itself these colossal forms. The Mausoleum of Clement the Thirteenth, which was completed in 1792, is wholly in unison with the grandeur of the edifice it was intended to adorn, and distinguishes itself immediately among all the others in the Church as a splendid effort of genius and skill in execution. On the right of the Sarcophagus stands a majestic figure of Religion, holding the Cross with her right hand, and resting with her left on the tumulus; her head is adorned with a gilded crown in rays. On the left of the Sarcophagus reclines a Genius under the form of a youth, with an inverted torch, resting on the sepulchral urn, and looking upward with an expression of languid beauty. On the two sides of the medallion is the dedicatory inscription. Two Virtues seated, with averted faces, are seen in relief: Charity, with hands crossed upon the breast, and Hope, with an anchor near her, and a crown in her right hand. Behind the Sarcophagus, and raised on a large and elegant block of marble, is the Statue of the Pope, seventeen feet in height, in the attitude of prayer; while beneath the figures of Religion and Genius are two matchless Lions, far surpassing all that the ancients have left, or the moderns achieved in this department of the art of sculpture.

During the few succeeding years, Canova executed several statues and groups of ‘Cupid and Psyche,’ variously represented — one of ‘Venus and Adonis,’ an imitation of the antique, now in the Vatican — ‘Psyche,’ a statue of infinite grace, standing

partially draped, with a Butterfly in her left hand, which she holds by the wings with her right, contemplating it with a calm and smiling mien — the first statue of the ‘Penitent Magdalen,’ with dishevelled tresses, a Cross of two reeds held horizontally in her hands, and kneeling in prayer, now at Munich — the first statue of ‘Hebe,’ her figure bare to the girdle, represented in the attitude of pouring out nectar, the beverage of the gods, from a vase raised in her right hand, into a goblet which she holds in her left, now in the collection of the Marquis of Lansdowne — and the ‘Mausoleum of Admiral Emo,’ who died in 1792. This last monument, executed by order of the Venetian senate, and placed in the arsenal of their city, is a combination of bas-reliefs with figures in full relief. Upon a tablet of marble representing the waves of the sea, is seen a sloop of war of the kind invented by the Chevalier in his expedition against Algiers. The Genius of Fame crowns with laurels the bust of the admiral, placed on a column three feet in height, at the base of which the Muse of History inscribes, in letters of gold, the name of Emo.

Canova next displayed his talent for the tragical in the composition of ‘Hercules hurling Lichas into the Sea,’ now in the Torlonia palace at Rome. Hercules has just clothed himself in the fatal vest, dipped in the blood of the Centaur, which Dejanira sends to him by the youthful Lichas, as the means of regaining his love ; the effect of the poisoned garment is soon felt ; he is seized with sudden agony and blindly vents his fury on the innocent messenger. Seizing the unfortunate Lichas by the hair of his head and the sole of his foot, he has whirled him behind his back, to give the power of the sling to his throw, and looks out fixedly towards the sea, as if to gratify his rage by marking the distant spot where his victim will plunge into the waves. The manner in which Lichas is held thus inverted in the air, while he clings in vain with his hands to a rock, is perhaps out of nature ; and it is now very generally allowed that the genius of Canova was not adapted to such subjects, and that this group, though very imposing, does not leave an agreeable impression.

His representation of the two pugilists, ‘Creugas and Damoxe-

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nes,' now in the Vatican, is another work in the same grand style, but generally considered more successful than the Hercules. The combat between Creugas and Damoxenes, which is recorded by Pausanias, is distinguished by its peculiarly brutal and revolting character. These Argives and pugilists of remarkable strength and courage, were contending at the Nemean games, their hands strengthened with leather thongs, when, victory remaining long undecided, it was agreed that each combatant should alternately give and receive a blow. Creugas commenced by striking his adversary on the head, but without any decisive result; Damoxenes, before returning the blow, required that his adversary should place his left hand on his head, which being done, he drove his armed hand into the exposed side of the unfortunate Creugas, who fell and expired upon the spot. The combatants are represented at the moment when Creugas, having first struck his adversary, stands with his unarmed hand raised to his head, waiting for the returning blow; the rigidity of the muscles produced by this posture, and his exposure to the savage design of Damoxenes, are shown with great truth and force of expression.

In the years 1796 and 1797, Canova perfected a model for the Monument of the Archduchess Maria Christina of Austria, which, in 1805, was placed in the Church of the Augustines at Vienna. This remarkable piece of sculpture, the material of which is of a greyish marble, presents one side of a pyramid, being only in slight relief from the wall. It is placed upon an ample base, from which two steps are raised, and form the approach to the door of the Tomb, and on the architrave is engraved the inscription. There are nine figures employed in this monument besides the lion and the medallion, all of natural size, and divided into four groups. The first, which occupies the middle part, consists of an allegorical figure of Virtue, bearing the Urn which contains the ashes of the deceased, to be deposited in the tomb; and by her side are two children, carrying torches to illuminate the sepulchre. These are followed at a short distance, by the second group, representing Benevolence under the form of a

young woman, supporting a blind and aged man, evidently sinking beneath infirmity and grief; while a child, folding its little hands, and hanging down its head in infantine sorrow, accompanies him. On the lower step rests a mourning Genius leaning with his right arm and side against a crouching Lion; and a bas-relief in the pyramid above, represents the figure of Felicity bearing upward the image of the princess, encircled by the emblem of eternity, to Heaven. A spirit of deep sorrow pervades the group. "While we looked at it," says Taylor, "the organ breathed out a slow, mournful strain, which harmonized so fully with the expression of the figures, that we seemed to be listening to the requiem of the one they mourned." This work is unquestionably superior to every monumental structure of the same class, and the proof of a brilliant epoch in the history of art.

Canova modelled also at this period a Statue of Ferdinand the Fourth, king of the two Sicilies, in the dress of a Roman warrior: the posture is that of one in the act of haranguing, the right hand being extended forward, and open. This statue was completed in marble in 1803, and is one of his most beautiful works.

During the revolution of 1798 and 1799, Canova accompanied the senator Prince Rezzonico on a journey to Prussia and Germany. On his return, he remained for some time in the Venetian territory, and painted for the Church of his native village Possagno, an altar piece, the subject of which is the 'Appearance of the Eternal Father to the three Marys, and the Disciples lamenting over the body of Christ.'

The first work exhibited after his return to Rome was the 'Perseus with the head of Medusa,' which, when the Apollo Belvidere was carried to Paris, occupied its place and pedestal. This is one of the chief works of Canova, and contributed more perhaps than any other, to obtain for him the palm of art in the public estimation. It represents Perseus in the moment of victory, displaying in the left hand the bleeding head of the Gorgon, which he holds up by the locks, while his right still grasps the deadly weapon. Excepting the loose drapery which hangs from his arm, upon the ground, the figure is nude; on his head

is the helmet of Pluto, with the wings of Mercury, and sandals clothe his feet. Among the discussions of the connoisseurs upon the subject of this statue, it is stigmatized as a parody or copy of the Apollo Belvidere, with a position unnatural, and even physically impossible for a living man to assume. The principal details of the work, and the mechanical skill, are reckoned among the happiest efforts of Canova's chisel. "It was the good fortune of Canova," says Cicognara, "to escape unhurt the effects of the political events which then agitated Europe, and to be able to devote himself undisturbedly to his art."

Canova was summoned to Paris, in 1802, to model the Portrait of Napoleon, from which he executed a colossal Statue in marble, and another in bronze, the first of which by the sport of inconstant fortune is now on the banks of the Thames, and the latter, in the Academy of Arts, at Milan. It appears to have been the design of the artist to present in the head the *ideal* of a hero, but the body is not of corresponding dignity and beauty. Like the Caesars, he is represented nude, excepting a military cloak, which hangs down from the left shoulder. The left hand, elevated in a graceful curve, grasps the imperial sceptre; while the right supports a Globe surmounted by a Victory, the symbol of empire, as borne by the Olympian Jupiter of Phidias. This work was intended to be placed in the Gallery of antiques in the Louvre, but Napoleon, without assigning a particular reason, which however has been surmised, forbade the exhibition of it to the public. On the restoration of the Bourbons, it was presented by Louis the Eighteenth to the English government, and subsequently to the Duke of Wellington, in whose house it is now deposited.

In the year 1805, Canova produced a sitting Statue of Madame Lætitia, the Mother of Napoleon — a recumbent Statue of Pauline, Princess Borghese, sister of Napoleon, represented as Venus Victorious — a Statue of 'Venus coming out of the Bath,' executed for the Pitti gallery at Florence — a colossal group of 'Theseus and the Centaur' — and three Statues of Dancing Girls; the first executed for the Empress Josephine; the second

for Signor Manzoni of Forli; and the third for a Russian nobleman.

In the first of these statues, Canova has represented the Mother of Napoleon, in the Grecian costume, sitting in an easy and graceful attitude, upon a seat of classic form, the feet resting upon an elegant footstool. The head is slightly turned to the left, with an air of sweetness and composure pervading the countenance, in which the freshness of youth has given place to the matronly aspect of maturer years: the left arm rests with negligent dignity on the back part of the seat, while the right hand holds gracefully the collected folds of her flowing mantle.

In the ‘Venus Victorious,’ under which is represented the beautiful portrait of the Princess Borghese, the artist has collected every attractive charm that fancy or memory could supply. The goddess, but partially draped, is represented reclining on a Grecian couch in an attitude of repose. The bust is raised and supported on the right side by cushions, upon which the upper part of the arm rests with graceful ease, while the lower part, encircled by a bracelet, is bent toward the head, to which the hand serves as a support: the other arm is extended forward, resting upon the thigh, and the hand, slightly turned inwards, holds gracefully the contested apple, which she regards with a complacent aspect.

The Venus of the Pitti Palace, or as she is generally called, the ‘Venus coming out of the Bath,’ is in size rather larger than that of the Venus de’ Medici. In treating a subject so congenial to his taste, Canova took no model, and followed no other guide, than his own exquisite idea of female beauty. Her posture is easy, natural and elegant; the gentle inclination of the body, and the attitude of her fine Grecian head, raised and turning round as it were, in watchful and apprehensive timidity, is full of grace and sweetness. A light transparent drapery, supported by the left hand on the bosom which it partly veils, crosses a little below the right knee, falling down to the base in easy folds.

The third group, that of ‘Theseus in the act of slaying a

Centaur,' now at Vienna, may be considered as a pendant to the group of Hercules and Lichas, to which it is generally thought to be superior. Like the latter, it portrays a subject rather horrible than sublime, and it is with pain that the eye rests upon the agonized struggle of the semi-human sufferer. Theseus grasps with his left hand the throat of the Centaur, while his right, armed with a ponderous club, is raised in the act of inflicting a deadly blow upon his enemy, who, supporting himself with his left hand on the ground, is vainly trying with the other to turn aside the fatal weapon of his conqueror.

The 'Three Dancing Girls,' by which title these statues are familiarly known to every lover of art either in this country or in Europe, seem to have sprung from one idea, which the artist endeavored to vary, by bestowing peculiar graces of attitude and expression upon each. One of the sisters, (if sisters they can be called,) appears in the attitude of preparation for the dance, and has gathered up her dress to give the necessary freedom to her feet, in doing which, she displays her finely proportioned limbs to advantage: the face, turned toward the left shoulder, is beautiful and serene. The second figure is in the full abandonment and excitement of exertion, animating her movements with the sound of cymbals, held gracefully over her head: she is clothed in thin drapery, which does not however, wholly conceal her delicate and finely formed limbs, and her feet are adorned with elegant sandals. The attitude of the third figure is that of taking repose after the exertion of the dance. The right foot is carelessly thrown over the left, which is planted against the ground, and gives firmness to the posture: the left hand rests against her side, while a chaplet of flowers is hanging on the arm; the other is raised to her face, and touches the cheek, which inclines towards it with a soft and expressive grace. The drapery is arranged in folds, which, though certainly studied, and, it may be, slightly forced, are made to exhibit the richest contour of form, and produce lines of infinite beauty. The neck, the arms, and agile feet are uncovered; and prove by their execution the accuracy of the artist, and the devotedness with which

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his genius was applied to the work. The Three Dancing Girls were all chiselled in marble by himself, and are now in England.

In the year 1806, Canova produced a Statue of the Princess Leopoldina Esterhazy, rather above the natural size, sitting on a rustic seat, and exercising her elegant talent for landscape drawing: and in 1807, a Statue of ‘Paris,’ of the size of life, for the Empress Josephine — now in the possession of the Emperor of Russia — he is represented standing and leaning against the trunk of a tree on his left arm, the hand of which is raised to his head, and his dress, which has all the elegance of Grecian drapery, hanging beside him.

Canova’s principal work in 1807, was a splendid funeral Monument to the memory of Alfieri, erected at the expense of the Countess of Albany, whose name commands the admiration of all lovers of art.\* The design is lofty and simple. It consists of a splendid Sarcophagus, each of the four corners of which are ornamented with a Tragic Mask, symbols of the dramatic genius of Alfieri; and in the centre is sculptured his bust in a medallion, on which is inscribed “Vict Alferius Ast.” Standing beside the tomb, and resting upon it the elbow of her right arm, is a draped figure of Italy, crowned like Cybele with triple towers, pointing to a medallion of the poet in bas-relief, and weeping over her favorite son. On the base of the monument is sculptured a lyre, underneath which is an appropriate inscription. This monument, recording at the same time names so honored by their country as those of Alfieri and Canova, stands in the Church of Santa Croce at Florence, where lie the re-

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\* Louisa, Countess of Albany, daughter of Prince Stolberg Gedern in Germany, was married in 1772 to Charles James Edward, called the young Pretender, grandson of James the Second. They resided at Rome, and were addressed as king and queen; but not living very amicably together, Louisa left her husband, and retired into a convent. She afterwards went to France, but after the death of her husband in 1788, she returned to Italy, and was secretly married to Alfieri, who died at her house in 1803.

mains of many illustrious dead, who have by their works perpetuated the glory and splendor of Italy.

In the year 1808 Canova modelled two semi-colossal statues, by which he intended to represent the Combat of ‘Hector and Ajax,’ as related in the seventh book of the *Iliad*, by Homer. Hector having drawn his sword, sternly awaits the attack of the Greek, who, with a menacing look, is drawing his weapon from its sheath—in 1809, the Statue of the muse ‘Terpsichore,’ standing beside a column, against which she rests in a graceful and reposing posture; and in 1810 he was again called to Paris to model a Portrait of the Empress Maria Louisa, whom he has represented with the attributes of the Goddess Concordia; this statue is now in the palace at Parma. She is seated on a richly ornamented throne, her feet resting on a footstool; her whole person majestically attired in a rich tunic, whose ample folds are skilfully disposed. In her right hand she holds the sceptre, and, in her left, the sacred patra. A flowing drapery descends from her crowned head in the most natural folds, down her shoulders, and her well formed neck is adorned by a splendid chain of jewels. This work, the production of which was one of the most difficult undertakings of Canova, is yet one of those in which he has been most successful; his genius seeming always to rise with the difficulties of his subject, and unfailingly to master them.

After the second fall of Napoleon in 1815, Canova was commissioned by the Roman government to superintend the removal of the monuments and works of art which had been taken to Paris by the French, and which the Allies had decided should be restored to Italy. Having completed this, Canova proceeded to England, chiefly for the purpose of viewing the Elgin marbles, the objects of his high admiration. His reception in England gave him the greatest satisfaction, and he took every opportunity of expressing feelings of interest and gratitude towards that country. On his return to Rome he was received with great distinction; the Academy of St. Luke went out in a body to meet him; his Holiness the Pope created him a knight, with the title of Marquis of Ischia, and a pension of three thousand dol-

lars per annum ; and in an audience granted him Jan. 5, 1816, presented him with his own hand the certificate of his enrolment in the Book of the Capitol.

The beautiful composition of ‘The Three Graces’ was modelled by Canova previous to his journey to Paris, and completed in marble on his return. This group had been ordered by the Empress Josephine, but was finished for Prince Eugene, and is now at Munich. The “lovely daughters of Jove,” Thalia, Aglaia and Euphrosyne, are here represented united in mutual embraces, their countenances gently animated by the lightness and joyousness of their hearts, their finely rounded arms clinging tenderly around their graceful bodies, and their delicate hands resting, the one on the back, and the other on the finely moulded shoulder of her lovely sister. This composition, repeated from an antique group found at Siena in the thirteenth century, and now preserved in the sacristy of the Cathedral in that city, finely personified that abstract idea of grace which prevailed among the Greeks, by whom these deities were held in the highest veneration ; for to their inspiration was attributed all that is gentle, beneficent and refined in the human character.

In 1818, Canova executed for the State of North Carolina, a semi-colossal Statue of Washington, which was forwarded to this country in 1821, and placed in the Senate house at Raleigh.\*

\* The following account of the Statue and its final destruction, furnished by a gentleman of North Carolina, may prove interesting to the American reader.

The Legislature, at its session in 1815, adopted a Resolution, requesting the Governor to procure a full length Statue of Washington, to be placed in the Capitol of the State. The Governor, in compliance therewith, opened a correspondence with many distinguished persons in our country in regard to the most suitable artist to execute this great work, and determined in favor of Canova, on the recommendation of Mr Jefferson and others. Mr Thomas Appleton, then (1816) U. S. Consul at Leghorn, a gentleman of refined and cultivated taste in the arts, consented to negotiate with Canova, who was reluctant to undertake the commission on account of the great demand on his genius and labor from other sources, and finally consented only from his high admiration of the character of Washington. Mr Appleton was in possession of an

Deeply affected by the great events of the times, Canova now conceived the design of perpetuating the memory of the happy return of the Pontiff to his Church ; and accordingly produced

original colossal bust of Washington by Cerracchi, an Italian artist, taken in 1795, which he sent to Canova at Rome, and which served as a likeness in the execution of the work. As a resemblance in feature, the statue was not generally thought to be very exact, but from one or two points of view, those who had been acquainted with the original, considered it quite accurate. The sum agreed to be paid to Canova, through Mr Appleton, was ten thousand dollars. The pedestal about six feet in height, of white marble, representing in bas-relief upon its sides, four events in the life of Washington, was by Trentanova, a distinguished pupil of Canova. These scenes were 'Washington at the Plough with oxen,' — his 'Inauguration as President of the United States,' — the 'Resignation of his Commission' as General in Chief of the Army, — and the 'Surrender of Cornwallis.' The Statue was shipped to Boston in the U. S. vessel Columbus, under the immediate care of Commodore Bainbridge, thence to Wilmington, N. C., and was received at Raleigh in November, 1821. It was placed in the Rotunda of the Capitol, where it remained the admiration of all lovers of art, until its destruction with the building by fire, in June, 1831.

The remains of the statue, after being some years exposed to the weather, have been placed in a small room of the present Capitol. — Though the head and each of the limbs are broken off, there yet remains a sufficiency of the fragments to give an idea of this most admirable work. A part of the drapery, which was exquisitely finished, has suffered apparently but little from calcination, and is yet almost perfect.

The Costume was that of a Roman Senator, seated, holding in his left hand a tablet, and in his right, which was elevated, a stylus; representing the great patriot in the act of composing his Farewell Address to the American people. "Gen. Washington," says a writer of that period, "is represented sitting, clad in a Roman military dress, the tunic covered by an ample ornamented cuirass; above this is a magnificent mantle, fastened by a clasp on the right shoulder, and flowing down behind in majestic folds. Beneath the right foot, which is extended forward, is a parazonium sheathed, and a sceptre, signifying that the successful termination of the war, and the establishment of law had rendered them now useless. The hero is in the act of writing on a tablet held in his left hand and resting on the thigh, which is slightly raised for its support; in the right he holds the pen with a suspended air, as if anxiously meditating on the laws fitted to promote the happiness of his countrymen."

the model of a grand colossal figure of ‘ Religion,’ pointing with her right hand towards heaven, as if announcing to mankind her sublime and eternal truths; while the left rests upon a medallion, on which are sculptured the images of St. Peter and St. Paul, those zealous apostles who suffered martyrdom at Rome during the persecution of Nero. On the left arm also is supported the sacred standard of Christianity. He proposed to execute the marble at his own expense, and make an offering of it to the Christian world, to be deposited at Rome; but for some reason, not perfectly understood, this statue never reached its destination.

This circumstance however did not depress the spirit of Canova, who, actuated by the deepest religious feelings, had already formed the design of consecrating his fortune and the last efforts of his genius to memorize a period in which the inscrutable decrees of Providence had been so remarkably displayed: and, that the statue which he had consecrated to this pious purpose might not be profaned by any less sacred use, he resolved on raising a Temple for its reception in his native village, to be enriched with the productions of his chisel; and the first stone of a sumptuous edifice was accordingly laid in July, 1819, amidst an innumerable concourse of people, and with all the solemnities of the Catholic ceremonial.

Canova executed also at this period a colossal Statue of Pope Pius the Sixth, in marble, now in the Church of St. Peter at Rome. The aged Pontiff is seen kneeling on a cushion placed on a raised ground, which is spread with a rich carpet; every part of his venerable figure is expressive of devotion; his hands joined together, his eyes raised toward heaven, his lips separated like one wholly absorbed in prayer. His Monument of the Stuarts, also in the church of St. Peter, is considered scarcely worthy of the fame of Canova. It was executed at the expense of his majesty George the Fourth, and consists of a simple representation of the entrance to a mausoleum, on each side of which stand the Genii of death; and above the door are placed busts of James the Third, and his two sons.

In the early part of 1821, Canova took a journey to Possagno, to inspect the progress of the works there and to make such alterations in his first design as were necessary in adapting to the purpose of a Christian church, an edifice evidently formed on the united recollections of the Parthenon and the Pantheon. On his return to Rome he modelled a Monument for the Marquis Berio of Naples, and seven designs for the Church at Possagno, the subjects taken from sacred history; and completed the group of 'Mars and Venus,' now at Windsor Castle, in which he has very successfully pourtrayed the fierce and violent passions of war controlled by the great sentiment of beauty — and the recumbent statues of the 'Magdalen' and the 'Endymion,' which he had executed for two English noblemen.

In the month of May he went to Naples to superintend the casting of a Colossal Horse, but returned to Rome seriously indisposed. Having recovered himself in some degree, he left that city, for the last time, in September for Possagno, and remaining there for a few days, continued his journey to Venice. Immediately on his arrival, he was taken seriously ill, and expired on the morning of the 13th of October, 1822, having then nearly completed the sixty-fifth year of his age.

A Monument to the memory of Titian had been designed by Canova, in the year 1792; but its completion, which was to have been effected by subscription, failed by the death of the Chevalier Zulian, its chief promoter, in 1795. The model being thus left on hand, Canova adopted a similar idea, but with considerable alteration in the groups, and a reduction of the dimensions, for the Monument of the Archduchess Christina, which we have already described. The opportunity of restoring to its original state and colossal proportions this beautiful composition, and the means it afforded of employing at the same time the numerous sculptors who were anxious to pay homage to the memory of Canova, induced his many friends and admirers to carry out the original idea of the artist; and, in 1827, the superb Monument in the Church of Santa Maria de' Frari, was erected to his memory.

In the execution of his marble, Canova was unrivalled. "The degree in which he approximated," says his biographer, "to the excellence of Grecian art, is shown in his masterly manner of treating those bold and novel conceptions, for which neither antiquity nor the Age of Leo had afforded him any precedent, and in which he stood entirely original and alone. In his various productions, we always can admire a scrupulous perfection in the extremities, a charming sweetness of contour, and a peculiar grace in the motion of the neck, giving a fine expression to the head, and graceful disposition to the shoulders ; but his marbles are above all distinguished by the exquisite representation of the flesh and appearances of the skin, without however, degenerating into a minute and servile imitation — in fine, his works evince great progress in the art, and in many respects he approaches more nearly than those who had for a long period preceded him, the excellence of the ancient sculptors."

No sooner had Canova established his reputation by his admirable productions, than an artist from Copenhagen, Thorvaldsen, ventured into the same career of glory ; and after the death of Canova, obtained the first rank among the sculptors of Italy. The life of this artist displays a striking instance of the powerful volitions and deep toned sensibilities of genius.

ALBERT THORVALDSEN was born in 1770, thirteen years after Canova, during a journey made by his family from Iceland, the birthplace of his parents, to Copenhagen. The child showed an early disposition for drawing ; and his father, who was a carver of figure-heads for ships, and in moderate circumstances, procured him, in 1781, a situation in the Free School of the Academy of Arts at Copenhagen. He gained no prize however, at the Academy, until 1787, when he obtained the silver medal for a bas-relief representing 'Cupid in an attitude of repose,' leaning on his right arm, and holding in his right hand his bow, while the left, which grasps an arrow, hangs carelessly by his side. In the year 1791 he gained the small gold medal for his composition of 'Heliodorus driven from the Temple ;' and in

1793, for his mezzo-relief of ‘Peter healing a Lame Man at the Temple,’ he obtained the principal gold medal of the Academy and the privilege of studying three years abroad at the expense of the government. Before taking advantage, however, of the means thus afforded him for visiting the wonders of art in the South, he devoted a year or two to general study, and completed also several pieces of sculpture. In the spring of 1796 he sailed, in a Danish ship of war, from Copenhagen for Italy; but the voyage was both tedious and dangerous; and having passed some time, both at Palermo and at Naples, he did not reach Rome until March, 1797.

The young sculptor brought with him letters of introduction to his countryman Zcega at Rome, but received from him not much encouragement. Thorvaldsen was industrious but fastidious; and stories are told of works completed, and then broken to pieces, and thrust aside into a corner of his studio. The presence of the great models of art, if they inspired him with energy and emulation, filled him oftentimes with despair; and, however much others might praise him, he was the last to be satisfied with himself. The early life of Thorvaldsen affords a striking example of the utter inability of an unsupported artist to demonstrate his powers. This is a difficulty which weighs more heavily upon a sculptor than upon a painter, in consequence of the prolonged study and weary toil indispensable to the production of a finished work in this department of art. Thorvaldsen’s three years salary was expended, and he had made preparations to return to his native North, with a model of a Statue of ‘Jason with the Golden Fleece,’ when the wealthy banker, Thomas Hope Esq., accidentally visited his studio, and was immediately struck by the grandeur and sublimity of the conception. He directly ordered a copy of it to be executed for him in marble, at the price of eight hundred zechins, and a remuneration so generous enabled the sculptor to remain at Rome.

This commission was to him the commencement of a new existence; and from this time the star of Thorvaldsen was in the ascendant. The Jason was followed by exquisitely wrought bas-

reliefs of ‘Summer’ and ‘Autumn,’ ‘Cupid and Psyche,’ ‘Venus with the Apple,’ and the ‘Dance of the Muses;’ his fame spread far and wide, and Christian, the crown prince of Denmark, wrote him a pressing invitation to return to Copenhagen. Thorvaldsen was eager to do so, but commission upon commission rendered it impossible ; all the great patrons of art throughout Europe were anxious for his works, and he could not leave the papal city.

In 1812, during the preparation for Napoleon’s visit to Rome, Thorvaldsen conceived and executed, in the short space of three months, the plaster frieze for one of the apartments in the Pope’s palace, on the Quirinal — one hundred and forty feet in length, and three feet in height, representing the ‘Triumphal Entry of Alexander into Babylon,’ which has been twice executed in marble with slight variations. The subject is taken from the work of Quintus Curtius. In the centre, Alexander in the chariot of Victory, preceding his army, is met by the goddess of Peace, followed by Mazæus and Bagophanes with presents for the conqueror. The whole arrangement is beautiful, especially that portion which comes from Babylon, comprising the General Mazæus and his family, female figures strewing flowers, musicians, attendants leading horses, followed by symbolical representations of the river Euphrates, and the peaceful occupations of the Babylonians. The human figures of this work are admirable, as is also the management of the costumes, but the horses are below mediocrity both in design and execution.

During his residence at Rome he modelled his two celebrated bas-reliefs of ‘Day’ and ‘Night,’ in the latter of which he has beautifully characterised the Mother of Humanity, gathering to her bosom her sleeping children — his beautiful statue of ‘Hebe,’ the goddess of Youth, partially draped, now in England — the statue of ‘Mercury,’ nude, with the winged cap on his head and the pipe in his hand, seated upon the broken trunk of a tree — and the statue of ‘Paris,’ also nude, the left hand resting upon his staff, the right hand placed in front of the right leg, which is raised and resting upon the fleece, while on the right is seated

his watchful dog, appearing wistfully ready to obey his command. He received also a commission for a Monument to be erected at Lucerne, in commemoration of the fidelity and loyalty of the Swiss Guards, who fell while defending the Royal Family of France, at the Massacre of the 10th of August, 1792. It represents a Lion of colossal size, twenty-eight feet in length and eighteen in height, hewn out of the sandstone rock, wounded with a spear in his side, and endeavoring to protect from injury a shield bearing the fleur-de-lis of the Bourbons, which he holds in his paws. The expression of grief portrayed in the face of the lion, and the lifelessness of the paw falling over the rock, is indescribably beautiful. Beneath it are carved the names of the protectors of Louis and his family. The rocks around are mantled with fern and creepers, forming a natural framework to the monument, the design of which was admirably executed by Ahorn, a sculptor of Constance.

Thorvaldsen's sepulchral monuments contribute in no small degree to his reputation. These productions were very numerous. That erected in the Church of St Peter at Rome at the expense of the Cardinal Consalvi, in honor of Pius the Seventh, in which the Pope is represented seated between the figures of Power and Wisdom — and the beautiful monument in the Church of St. Michael at Munich, to the memory of Eugene Beauharnais, a full length Statue of the son of Josephine, with the Muse of History upon one side, and on the other the Genii of Death and Immortality — are well known and justly appreciated.

In July 1819, Thorvaldsen started in company with two of his friends to return to his native land, and arrived at Copenhagen on the third of October of the same year: his parents had died some time previous. At the end of a year he returned to Rome, through Berlin, Dresden and Warsaw, where he superintended the erection of the Poniatowski Monument, in the principal square of this city, an equestrian composition, executed at the expense of the Polish nation in honor of a prince remarkable for his military talents and civic virtues. The equestrian figure surmounts a fountain, by the water of which the horse is terri-

fied — a striking subject wrought out in a vein of graceful poetry. During his visit to Copenhagen, Thorvaldsen had received a commission from the Danish government for a series of works to adorn the Cathedral church of Copenhagen. These, the greater part of which he lived to accomplish, consist of the bas-relief of the pediment, the composition on the frieze over the entrance, beneath the portico, the frieze around the chancel, statues of the Saviour and Apostles, and several bas-reliefs within the cathedral.

The sculpture of the pediment represents the ‘Preaching of John the Baptist in the Wilderness,’ and is characterized by a species of Raphaelesque expression. The principal figure of the composition, St. John, occupies the centre, and, on each side, are grouped his auditors, all perfectly in character. On the right, is the figure of an old man, with his foot raised upon a rock, (in allusion to the wilderness,) his elbow upon his knee, and his head resting on his hand, while he listens to the preacher with profound attention. Next to this is a group of a father and son, the hand of the latter resting upon the shoulder of the father — a position strongly expressive of confiding filial love. To these succeed a group of a girl with her little brother, and behind them, seated upon a rock, is the figure of an old man who listens with an air of apparent skepticism to the preacher, yet whose rigid lineaments seem relaxing into an expression of conviction. The right wing is terminated by a recumbent figure of a youth, who has also come to hear the good tidings. On the left, the first figure is that of a boy, with an expression of mingled curiosity and presumption, next to whom stands a Levite priest, and beyond a hunter, bearing over his right shoulder a spear, whence depends at his back a fawn or hare. His attitude, and the dog at his side would indicate that while returning from the chase, his attention having been suddenly arrested, he had paused in earnest curiosity, among the assemblage of auditors. The succeeding figures are two children, a boy and a girl, beyond whom is seated their mother, with a younger child at her knees, and bearing the deep impress of maternal devotion. The extreme

figure of this wing, is that of a shepherd extended upon the ground.

The subject of the composition on the frieze beneath the portico is ‘The entrance of our Saviour into Jerusalem,’ and that around the chancel, represents the ‘Procession to Golgotha.’ The statue of the Saviour, thirteen feet in height, is placed over the grand altar, as if in the act of blessing the congregation; and, between the windows, six on each side, are disposed the Statues of the Apostles, each ten feet in height, the place of Judas being occupied by St. Paul. The draperies are faultlessly arranged and executed, and the countenances are in the highest degree expressive of their different characters. Thorvaldsen’s principal bas-reliefs within the cathedral, are the group entitled ‘Maternal Love,’ and ‘Childhood’s Aid,’ the ‘Baptism of Christ,’ and ‘The Last Supper.’ The Baptismal font, a shell held forth by a kneeling angel, is an emanation from a master mind. In the execution of these Thorvaldsen availed himself of the assistance of pupils, after the manner of the masters of the ancient schools. The above, and other works for the palace of Christiansborg, being completed in 1838, the Danish government sent a frigate to convey them and their sculptor to Copenhagen.

Thorvaldsen remained at the capital on this occasion about three years, but, finding the climate uncongenial to him, in the spring of 1841, he returned to Italy, and executed for the king of Wurtemberg, his group of ‘The Three Graces,’ whom he has represented nude, embracing each other, and apparently engaged in conversation. The little figure seated by them, is called the Genius of Harmony, who, according to Pindar, should always accompany the Graces. In the following year, he returned again to Denmark, and executed two other works, bas-reliefs, which are among his last productions — ‘Christmas Joy in Heaven,’ and the ‘Genius of Poetry’ — the latter of which he presented to his friend Oehlenschläger. He intended to return to Rome in the summer of 1844, but died suddenly, of a disease of the heart, in the theatre, on the 24th of March, aged seventy-three years. The body lay in state in the Academy on the

29th, and on the 30th was buried, with appropriate ceremonies, beneath his own great productions in the Cathedral church at Copenhagen.

By his last will, Thorvaldsen bequeathed all works of art in his possession, including casts of his own productions, to the city of Copenhagen, to form a distinct Museum, which was to bear his name, on condition that the city furnished an appropriate building for their reception. This building, known as the Thorvaldsen Museum, was nearly finished, before his death, and has been since completed. It contains many works of ancient and modern sculpture, numerous paintings by masters of all times, casts, vases, engraved gems, cameos, terra cottas, bronzes, medals, engravings, books on the fine arts, prints and drawings, constituting the entire collection which he had made during his residence at Rome.

Many years ago, some admirers of Lord Byron raised a subscription for a statue of the poet, to be placed in Westminster Abbey. Chantrey was requested to execute it, but declined ; and Thorvaldsen, who was applied to, cheerfully undertook the commission. The Statue is of the natural size, and represents the poet dressed in a frock coat over which is thrown a cloak, seated on the fragment of a ruined temple, with his left foot resting on the broken shaft of a column ; in the right hand he holds a style or pencil to his mouth, as if busied in composition, and in his left is a volume of Childe Harold. The style of dress has been greatly objected to by the critics ; but whatever impression the figure may convey, there is a noble grace in the head and face, and the resemblance, as respects the features, is said to be very accurate. The Statue arrived in London in the year 1833 ; but, to the astonishment of the subscribers, the Dean of Westminster, on alleged moral and religious grounds, refused the work admission into the Abbey. After remaining for more than twelve years in the cellars of the London docks, it was removed in 1846 to Trinity College, Cambridge, of the library of which institution it has now become a most attractive ornament.

Thorvaldsen is considered by his admirers the greatest of mod-

ern sculptors, and some have not hesitated to place him far above Canova, and to compare him with the antique. This however is hardly the rank he will hold with posterity. "His beau-ideal," says his biographer, "appears to have been something between the Antinous and the Discobolus; but, as his subjects are not oftentimes heroic, he seldom required more than a moderate expression of heroic vigor or robust strength and activity."

The present school of Italy has hitherto proved hardly worthy of these two distinguished leaders; but, judging by the progress which modern sculpture has made within the last thirty years, and the noble works which have been executed within that period, we may hope that the present century will produce many artists combining refinement, vigor, and simplicity of execution.

## CHAPTER XIII.

GERMAN SCULPTURE — HISTORICAL SKETCH OF GERMANY — SHRINE OF THE MAGI AT COLOGNE CATHEDRAL — SCULPTURE AT NUEREMBERG — STRASBURG CATHEDRAL — SCULPTURE AT PRAGUE — ADAM KRAFFT — PETER VISCHER — VEIT STOSS — ALBERT DURER — GOTTFRIED LEYBERGE — ANDREAS VON SCHLUTER — VERBRUGGER — DANNECKER — OHMACKT — SCHWANTHALER — STIGLMAYER — PRESENT STATE OF ART IN GERMANY.

THE ancient history of the Germans is altogether wrapped in obscurity ; and, for many ages, is developed only in the relations of their wars with the Romans. They are described as a brave and independent race of men, peculiarly distinguished by their love of liberty and arms ; and their romantic poetical legends, their war songs, and the armorial bearings on their escutcheons, all indicate an early taste and talent for literature and the arts. Previous to the fifteenth century, several sculptors flourished in the south of Germany, whose industry and excellence are evinced by their works which adorn the churches, city halls and fountains of Nuremberg and other places, and by the numerous equestrian figures, and images of saints, which, in all the ministers, and particularly in those of Cologne, Strasburg and Vienna, cover even the smallest turrets. The names of the earliest artists are unknown, although the general supposition is, that they emigrated from Byzantium.

One of the oldest and most interesting of the sculptured reliques of Northern Germany is the celebrated Shrine at the Cologne cathedral, containing the remains of the Three Kings or Magi, who came from the East with presents for the infant Saviour. Their names, according to ancient tradition, were Gaspar, Melchior and Balthazar ; and their bones were first taken to Constantinople by the mother of the Emperor Constantine ;

thence they were carried to Milan ; and finally transported to Cologne by the Emperor Frederic Barbarossa, when he took that city by storm in the year 1170. The case or coffin in which they are deposited, is constructed of plates of silver curiously wrought, surrounded by small arcades, supported on inlaid pillars, enclosing figures of the prophets and apostles.

The earliest authenticated sculptures in Germany are to be found at Nuremberg, once the greatest and most wealthy of all the imperial cities. They consist of richly carved decorations ornamenting the porch of the Frauenkirche or Catholic church, which stands in the Market place in that city, and were executed between the years 1355 and 1361 by Sebald Schönhofe and the Brothers Rupprecht, artists of considerable merit, to whom also are attributed the sculptures of the Scöhner Brunnen or Beautiful Fountain. The latter consists of a Gothic Spire of openwork, resembling in shape the Crosses erected to the memory of Queen Eleanor in England, and enshrined Statues of the Emperor and the seven Electors, of Alexander the Great, Judas Maccabæus, Joshua, David, Julius Cæsar, and Hector — heroes greatly celebrated in the songs and romances of the middle ages. “These figures,” says Dr. Lindsay, “are full of spirit and freedom ; the draperies are flowing and dignified, and, in design and expression, not unworthy of Italy.”

The Cathedral or Münster at Strasburg, one of the noblest Gothic edifices in Europe, the work of the fourteenth and fifteenth centuries, abounds in sculptures : and the delicacy of their workmanship can be appreciated only by a careful inspection. The effect of the combination of angels and ornaments is truly gorgeous, and “the entire building,” says Whewell, “looks as if placed behind a rich open screen, or in a case of woven stone.”

In the court of the Hradschin, the imperial palace at Prague, there is a Fountain ornamented with a bronze equestrian Statue of St. George and the Dragon, said to have been cast in 1378, of singular merit, and full of spirit ; the knight is armed cap-à-pié, in the fashion of the fourteenth century, which Dr. Lindsay considers a surprising effort for the time, and interesting also as

an attempt by the Emperor Charles the Fourth to revive the art of sculpture in Bohemia. In the Thein-Kirche also, there is a Crucifix, of colossal size, a remarkable specimen of the German sculpture of the fourteenth century. These works, however, are comparatively of little interest, till the era of Adam Krafft and Peter Vischer, artists who flourished at the close of the fifteenth and the beginning of the sixteenth century.

ADAM KRAFFT was born at Nuremberg, about the year 1435. Recent writers have engaged in various conjectures regarding his works, and they are still involved in great uncertainty. His principal effort is the Sacraments-Hauslein, the receptacle for the Host, in the church of St. Lorenzo. It consists of a square, tapering, Gothic spire of open work, rising sixty-four feet in height, nearly to the roof of the church, springing from a platform supported on the shoulders of three kneeling figures, representing Krafft and his two assistants, and the whole is profusely ornamented with statues, bas-reliefs and foliage, elaborate in the highest degree, yet delicate as frost-work. Immediately above the Ciborium, on three sides, are representations, in the richest bas-reliefs, of the ‘Last Supper,’ ‘Christ taking leave of his Mother,’ ‘Christ on the Mount of Olives,’ ‘Christ before Caiaphas,’ the ‘Crowning with Thorns,’ the ‘Scourging,’ the ‘Crucifixion,’ and the ‘Resurrection.’ This superb and graceful structure was commenced in 1496 and finished in the year 1500. At the Church of St. Sebald are some rich carvings in high relief, representing the ‘Burial of our Saviour,’ with the ‘Procession to Calvary,’ and the ‘Resurrection;’ in the Church of St. Giles, is a sculptured relief representing the ‘Coronation of the Virgin;’ and, at the several stations on the road leading to the Cemetery of St. John, are planted stone pillars, each bearing a bas-relief representing a scene in our Saviour’s Journey to Mount Calvary; all of which, although purely German in their style, and considerably defaced, yet bear evidence of great beauty, both in composition and expression.

PETER VISCHER, born about the middle of the fifteenth century, resided several years in Italy, where he studied his art. He first distinguished himself in Germany by his Monument to the Archbishop Ernest of Magdeburg; this was executed in bronze, in the year 1497, and placed in the Cathedral of that city, one of the oldest Gothic edifices of Northern Germany. The figures of the twelve Apostles surrounding it, are considered works of great merit. But his masterpiece is the ‘Shrine of St. Sebald,’ in the church of that saint at Nuremberg, where Vischer ultimately settled. It occupies the centre of the choir, and represents a miniature Gothic chapel, entirely of bronze, raised on a pedestal lined with bas-reliefs of the miracles of the Saint; a canopy supported by pillars surmounts this, on the sides of which, on brackets, stand Statues of the Apostles, all remarkably well drawn and conspicuous for their dignity and expression. In a niche at the western extremity, facing the entrance of the church, is an excellent Statue of the saint, and, at the eastern end, opposite the altar, is one of the sculptor himself in his working dress with his chisel in his hand, truly admirable. Vischer, with his five sons, was employed upon this Shrine during thirteen years, from 1506 to 1519; and it is universally acknowledged to be a monument worthy of any age and any nation.

VEIT STOSS, born about the year 1447, is celebrated for his carvings in wood, which are to be met with in almost every church in Nuremberg. In the chapel of the Reichsveste or Imperial castle is a very superior specimen, representing the ‘Last Judgment,’ surrounded by small subjects referring to the Passion of the Saviour; and suspended from the roof of the church of St. Lawrence is a representation of the ‘Salutation of the Virgin by an Angel;’ and a Crucifix, superior to his average merit.

ALBERT DURER (1471 to 1528) whose genius and remarkable talent of imitation enabled him to exert a powerful influence on the character of German art, excelled also in sculpture, and

produced many excellent works both in wood and stone. His principal production in this department is a carving in Steatite, now in the Museum at Brunswick in Northern Germany. It represents ‘St. John preaching in the Wilderness,’ and the most minute parts of it are finished with exquisite delicacy and beauty.

To this period, the termination of the fifteenth century, are attributed the celebrated Tombs of Charles the Bold and his daughter Mary of Burgundy, wife of the emperor Maximilian, in the church of Notre Dame at Bruges, with their effigies of copper gilt, reposing side by side at full length on slabs of black marble.

In the early part of the sixteenth century, we find the names of Hans Lendenstreicht, Loffler, and Stephen and Melchior Godl, artists of Tyrol, who were employed upon the magnificent Tomb of the Emperor Maximilian. This monument, one of the most splendid of its kind in Europe, occupies the centre of the Hof-Kirche or Court church at Innspruck. It consists of a tomb or sarcophagus, six feet high and thirteen feet in length, surmounted by a bronze kneeling figure of the emperor. The sides of the sarcophagus are ornamented with twenty-four bas-reliefs sculptured in Carrara marble by the brothers Abel of Cologne and Colin of Mechlin, separated from each other by a pilaster of black marble, and representing the principal events in Maximilian’s life, such as his Marriage at Ghent, with the daughter of Charles, Duke of Burgundy; his Coronation as king of the Romans at Aix-la-chapelle; his Combat with the Venetians; his Defeat of the Turks in Croatia; and his several sieges, marches, and treaties of alliance. These tablets display a minute and elaborate finish; the figures, although extremely crowded, are all represented in their appropriate costumes, and well grouped; while the views of cities and castles are given with remarkable felicity, being actually landscapes in marble. Around this magnificent Tomb stand twenty-eight bronze Statues, nearly eight feet in height, of kings and queens, heroes and heroines of the German race, representing the objects of Maximilian’s admiration or affections, keeping guard, as it were, over the dust of the

deceased monarch. The effect produced by these figures of warriors covered from head to foot with plate armor, of princes, with their crowns and royal mantles, and of ladies in their rich court dresses, when viewed for the first time in the gloom and silence of evening, is extremely solemn and impressive.

The Monument of the Emperor Lewis of Bavaria, erected to his memory by Maximilian the First, in 1622, in front of the high altar in the Cathedral at Munich, seems to have been designed in imitation of that at Innspruck : it is supported on each side by bronze figures of the Dukes Albert and William the Fifth, and at the angles by kneeling knights, of the size of life. In the Cathedral of Cracow, which has justly been termed the “ Westminster Abbey of Poland,” stands the Tomb of St. Stanislaus, supported by the figures of four angels in solid silver, and the Monuments of the Polish kings, bearing the recumbent effigies of the sovereigns — which are referred to this period.

**GOTTFRIED LEYBERGE** (1630 — 1683) possessed the singular art of cutting small Equestrian Statues out of ingots of iron. His most esteemed performances of this kind, are representations of the Emperor Leopold at Copenhagen ; Charles the Second of England as St. George, at Dresden ; and the Elector Frederic William as Bellerophon, at Berlin.

**ANDREAS VON SCHLUTER** (1662) studied the art of sculpture at Dantzig, and afterwards repaired to Rome, where he attached himself to the manner of Michael Angelo. His principal production, an equestrian statue of the Elector Frederick William, in bronze, is at Berlin, and possesses considerable merit as a work of art.

**VERBRUGGER.** — To this artist, who flourished in the seventeenth century, we are indebted for the beautiful carved Pulpits, so common in the Netherlands. That in the Church of St. Gudule at Brussels, is considered his master piece. It represents the ‘Ejection of Adam and Eve from Paradise,’ and is sur-

mounted by a figure of the Virgin holding the Infant Saviour, and assisting him to thrust the extremity of the Cross into the Serpent's head. The figures are of natural size, cut in the solid oak. To Verbrugger also, or his contemporaries, for the names of the artists are irrecoverably lost, are also attributed the richly carved Pulpits in the Cathedrals at Ostend and Louvain ; the former of these is supported by a figure of ' Christ bearing the Cross,' with two angels, one on each side, while an angel, with expanded wings, and one foot resting on the pulpit, sustains a massive canopy ; and the latter represents the ' Conversion of Paul by St. Peter' — the stricken horse and fallen rider are admirably chiselled.

The superb altar piece of the Chapel of the Miraculous Sacrament, in the church of St. Gudule, which was erected in the year 1629, after the designs, and under the immediate direction of the illustrious Rubens, has recently, in consequence of the inability of the conservatory of the church to repair it, been sold into England. The general idea of the composition, only an inadequate conception of which can now be obtained from an engraving, is a vast canopy, between thirty and forty feet in height, supported by eight colossal Caryatides, and decorated with a profusion of Statues of angels, with garlands and various emblems. On the occasion of a Jubilee in 1720, it was richly gilt, and two grand figures, fourteen feet in height, representing Aaron and Melchisedek, were added to the structure.\*

JOHANN HEINRICH DANNECKER, (1758—1841) one of the most eminent of modern sculptors, was of humble origin. His father was employed as a groom in the stables of Duke Karl of Wurtemberg, and left no means untried to dissuade the son from following, as a profession, that art for which he was afterwards

\* This splendid example of wood-carving of the seventeenth century, was one of the principal objects of interest which remained to Brussels after its many losses by political and religious events ; and every lover of Art must regret the sacrilegious desecration of a monument sacrificed to a pitiful economy.

so eminently distinguished. In 1771, being then in his fourteenth year, Dannecker entered the school at Ludwigsburg, established by the Duke, for the education of the children of the court attendants. He here made the acquaintance of four fellow pupils, who became the most celebrated of his countrymen in their respective departments — Scheffauer the sculptor, Müller the engraver, Zumsteeg the musician, and the poet Schiller. His progress in drawing was so rapid, that, at the expiration of the second year, he was placed in the school of plastic design, where he remained three years, and in 1780, obtained a prize for the best model of a statue of 'Milo of Crotona destroyed by a Lion'; whereupon he was appointed Court sculptor by the Duke, with an annual salary of three hundred florins. The following year, he visited Paris, where he became a pupil of Pajou, and remained with him until the spring of 1785, when, in company with his friend Scheffauer, he proceeded to Rome. Here he became acquainted with Canova, and was aided by him in his labors with friendly advice, and instruction.

Dannecker's first productions in marble at Rome, were his figures of 'Ceres and Bacchus,' now in the palace at Stuttgart; these immediately established his reputation, and caused him to be elected a member of the Academies of Milan and Bologna. During a residence of five years at Rome, he enjoyed the friendship of Goethe and Herder, who were there studying the works of art contained in the Papal capital, and afterwards returning to Stuttgart, he passed the remainder of his life in that city, with the exception of three short intervals, which were devoted to a visit to Paris, to view the works of art collected there by Napoleon; a visit to Zurich to model the bust of Lavater; and one to Vienna to model the bust of Prince Metternich, at the time of the Congress, in 1815. Immediately on his return to his native country, Dannecker was appointed by Duke Karl, Professor of Sculpture, and Director of the School of Art at Stuttgart, and was thenceforth principally employed upon designs and sketches for his royal patron. In 1796 he began again to work in marble, and among other things, produced a Statue of 'Sappho,' now in

the royal chateau at Monrepos; and in 1797, two Priestesses in plaster, at present at La Favorite, near Ludwigsburg. He was now employed by the Elector, Frederic the Second, afterwards king of Wurtemberg, upon a work of greater magnitude — ‘Friendship leaning upon a sarcophagus and weeping’ — a design for the monument erected by him to the memory of his noble friend and minister, Count Zeppelin. He completed it in marble, in 1804; and it was long the object of admiration in the park at Ludwigsburg.

The idea of his ‘Ariadne as the bride of Bacchus, borne on the back of a panther,’ suggested itself to his mind at this period. This delicious group, which is one of the most beautiful productions of modern art, was commenced in marble in 1809: in 1816 it was sent to Mr Bethman, a banker at Frankfort, and bequeathed by him in 1842, with the remainder of his Gallery, to that city, where it now occupies the pavilion erected for its reception. In 1812, Dannecker was again employed by King Frederick upon a work, the design of which was furnished by the monarch. This was a ‘Cupid’ with the head inclined in a meditative mood, with an empty quiver and an unstrung bow. But the artist threw into the piece a more ideal character. Under his chisel it became a Cupid, represented at the moment when Psyche, according to the well known myth of Apuleius, is pouring upon his shoulder the drops of heated oil. General Murray, an Englishman, saw this exquisite specimen of sculpture finished in marble, and requested that it might be repeated for himself. But, instead of complying with this wish, Dannecker offered to execute for him a pendant, and produced his ‘Psyche,’ a lovely being, the impersonation of heavenly innocence. But the favorite subject of the artist was his ‘Statue of Christ,’ in which he wished to represent the Mediator between God and man, and for the idea of which he is said to have been indebted to an inspiring dream. This colossal Statue, cost him eight years of study and labor; it was finished in 1824, and sent to the Empress Maria Feodorouna, at St. Petersburg, who presented it to the Emperor Alexander. The divine expression imparted to the brow of this

statue, has often been the theme of praise. In the year 1825 he produced his ‘Statue of St. John,’ seven feet in height, for the royal chapel at Rothenburg. But his greatest excellence consisted in his busts, in which department of the art he has left many interesting monuments. His most celebrated bust is that of Lavater the physiognomist; next to this, rank the small and colossal ones of his friend Schiller; those of Frederic and William, kings of Wurtemberg; and the medallions of Haug and Jung Stilling.

Dannecker’s style was formed principally on the antique, and his compositions are full of truth, life and nature. His great merit, however, seems to consist in a proper perception and representation of the more delicate characteristics of the human frame; he may be said never to have satisfactorily accomplished the representation of manly vigor, or of robust masculine beauty; and his sphere of art was very circumscribed, when compared with the comprehensive range of Canova.

LANDELIN OHMACHT (1760 — 1834) was a pupil of J. P. Melchior. In 1790 he went to Rome, where he remained two years, and, after his return to Germany, he was employed on several important works, among which was the Monument to the Burgomaster Rhode, in the Cathedral at Lubec. In the year 1801, he fixed his residence at Strasburg, where he was first employed on the Monument, then in process of erection to the memory of General Dessaix, who lost his life in the year previous, at the Battle of Marengo. In the church of St. Thomas there are two monuments by Ohmacht; one to the memory of Koch the historian, and one to the pastor Oberlin, which is much admired. He executed also a beautiful Monument in the new church, to Dr. Blezzig; another to General Kleber, in the Cathedral; and in the Cathedral at Spires, a Monument to the memories of the ancestors of the Duke of Nassau, consisting of a kneeling figure of the Emperor Adolph in armor, on a Byzantine sarcophagus of black marble. Ohmacht’s principal bust is that of his friend Klopstock, and he executed also several classi-

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cal figures, a ‘Venus,’ ‘Psyche,’ ‘Flora,’ ‘Hebe,’ and the ‘Judgment of Paris,’ now at Nymphenburg, near Munich.

LOUIS SCHWANTHALER (1802—1848) was the son of a sculptor of no little merit, and was destined, at an early age, to the study of science as a profession; but the death of his father compelled him to follow for a livelihood the occupation which had existed in his family for several generations, and he became a pupil at the Royal Academy of Munich. Schwanthaler did not receive from the director of the Academy the support and encouragement which he deserved; he appears however to have exhibited talent, for in 1824 he received a commission from the king Maximilian to model a plateau for a dinner service. This work, which was upwards of an hundred feet in length, consisted of a series of bas-reliefs, and afforded him an opportunity of displaying his fertility of invention, his knowledge of antiquity, and his technical skill, in a succession of groups from Grecian fable, setting forth the story of Prometheus, and that of the Titans. After this, he resided for a while at Rome, where he improved himself under Thorvaldsen; and executed for the Glyptotheca or Sculpture Gallery at Munich, his celebrated bas-relief of ‘Cupid and Psyche,’ and the ‘Birth of Venus;’ the execution of these had been entrusted to him by Cornelius, who was at this period employed upon the decorations of this magnificent Temple of the Arts. Among his earlier works are two Homeric bas-reliefs at the Glyptotheca—the frieze of the Banqueting Room, representing the ‘Exploits and Apotheosis of Bacchus,’ an extensive piece of sculpture, extending not less than one hundred and fifty feet—and the frieze at the New Residence, nearly of the same dimensions, in which he has taken for his subject the ‘History of Aphrodite,’ or the Grecian Venus.

King Louis and the Duke Maximilian now extended their patronage to Schwanthaler. By the former he was commissioned to execute two statues for the tympanum of the Glyptotheca, the statues for the southern tympanum of the Walhalla, twenty-five colossal figures of celebrated painters for the Pinacotheca,

and several bas-reliefs taken from the history of Bavaria for the same building. In the year 1832, Schwanthaler went a second time to Rome, and in 1835 became Professor of the Royal Academy of Munich, at which city he henceforth resided, and where his extensive atelier was always filled with numerous works for the sovereigns and nobility of Europe.

Among the works executed for his native city, are, beside innumerable designs for bas-reliefs taken from the poetry of Greece and Germany, a colossal group of fifteen statues for the northern tympanum of the Walhalla, representing the ‘Battle of Arminius with the Romans,’ one of the finest works of modern art — a colossal statue of ‘Bavaria,’ in bronze, fifty-five feet in height, to be placed before the Ruhmeshalle or Temple of Fame—statues of ‘Christ and the four Evangelists,’ over the portico of the church of St. Louis — and twelve statues of the most celebrated ancestors of the House of Wittelsbach, from which the present family of Bavaria is descended ; the last are placed in the throne-saloon of the Saalban ; they are executed in bronze and gilt, and are objects of universal admiration.

His other principal works are a monumental Statue of ‘Goethe,’ in bronze, at Frankfort, with bas-reliefs upon the pedestal, taken from Faust, Wilhelm Meister, and Egmont — a colossal Statue of the ‘Grand Duke Louis,’ in bronze, placed upon the summit of the Monumental Column in the public square of the town of Darmstadt — the monumental Statue of ‘Mozart,’ in bronze, at Salzburg — the Statue of the ‘Grand Duke of Baden,’ with four allegorical figures at Carlsruhe — four figures representing the four principal rivers of Austria, pouring their waters into the Danube, modelled for a Fountain at Vienna — a ‘Shield of Hercules,’ containing one hundred and fifty figures, executed in bronze, which is a master-piece of the finest taste, full of beauty and fancy — a Table-service, composed of a number of highly interesting and gracefully romantic statuettes, illustrative of the early myths of Germany — several sepulchral monuments ; and an immense number of busts and medallions.

J. P. STIGLMAYER.—Contemporary with Schwanthaler was Stiglmayer, the late distinguished Director of the Royal Foundry at Munich; in 1815 he was appointed one of the engravers at the Mint, and in the year 1819 was sent, at the expense of the king, to complete his studies in Italy, where he perfected himself in the art of casting in metal. He returned to Munich in 1822, and from that period to the time of his death in 1844,—when he was employed upon the colossal statue of ‘Bavaria,’—he was exclusively occupied in founding his numerous monumental works, principally modelled by Schwanthaler, and some of which are the most extensive castings of modern times.

Sculpture has of late years received great encouragement in Germany, where the patronage of a liberal and enlightened government has afforded it opportunities of elevating itself into a more poetic sphere, by attempting heroic and epic compositions of considerable magnitude. In the present disturbed state of affairs, it is difficult to predict in what manner it may be affected by the disarrangement of political organization; but, with every power at her disposal, we doubt not that the unremitting activity of her sculptors, aided by the interest of an intelligent, earnest and persevering people, will enable Germany to retain her position in the first rank of those nations who are now nobly striving for the Revival of High Art.\*

\* The Pennsylvania Academy of the Fine Arts have recently purchased and placed in their Sculpture Gallery at Philadelphia, an exquisite group in marble, by Steinhauser, a German artist now residing at Rome. It is entitled ‘Hero and Leander,’ and represents the meeting of those faithful lovers on the shore of the Hellespont, at the moment when, exhausted with the labor of swimming, Leander sinks at the side of the loved one, whose beacon has guided him to her solitary tower.

## CHAPTER XIV.

SPANISH SCULPTURE—HISTORICAL SKETCH OF SPAIN—PAUCITY OF ANCIENT SCULPTURE—PAINTED STATUARY—THE ALHAMBRA—THE ESCORIAL—EL MAESTRO MATEO—EL MAESTRO BARTOLOMÉ—JAYME CASTAYLS—JUAN DE MORLANES—DIEGO DE SILE—ALONZO BERRUGUETE—XAMETE—PIETRO TORREGGIANO—FELIPE DE VIGARNY—DAMIAN FORMENT—PEDRO MACHUCA—HENRIQUE D'ARPHE—FRANCISCO DE VILLALPANDO—GASPAR BECERRA—MIGUEL DE ANCHETA—JUAN DE JUNI—GREGORIO HERNANDEZ—DOMENICO THEOTOCOPULI—JUAN MARTINEZ MONTANES—ALONZO CANO—MANUEL PEREYRA—PEDRO ROLDAN—FRANCISCO ZARCILLO Y ALCAREZ—DON JOSE ALVAREZ—PRESENT STATE OF THE ART IN SPAIN.

THE ancient history of Spain embraces the period previous to the great irruption of the northern tribes into the Roman empire. As early as the third century of the Christian era, Rome and Carthage contended for the possession of this important peninsula; but it was not till after a struggle of two centuries that Spain was completely subjected to the Roman power.

At the commencement of the fifth century, the Roman empire was everywhere yielding both from its own imbecility, and the force and numbers of the barbarians. The Vandals, the Alans, and the Suevi spread themselves over the peninsula; and in the year 419, the Visigoths, under Wallia, founded their kingdom, and drove the Vandals into Africa. In the year 484, Euric extended his empire still farther, expelled the Romans, and established a code of written laws. The Catholic religion was introduced into Spain towards the termination of the sixth century; and, from this period, the unity of the nation was maintained by the political influence of the clergy. At the commencement of the eighth century, the Moors as they are usually

called, though first known under the name of Arabians and Saracens, commenced the conquest of the country. During the period of their power, which continued for the space of three hundred years, the arts and sciences were protected and encouraged; the universities and libraries at Cordova and other cities, were resorted to by Christians, as the seats of literature and philosophy: and, from these institutions, Europe received a great portion of the knowledge of philosophy and the mechanic arts, which essentially aided in dispelling the ignorance and barbarism in which she was at this period involved. The Moorish dynasty continued until about the middle of the eleventh century, when the territories were divided into several petty kingdoms, and, the unity of power being broken, strength gradually declined; one by one, these kingdoms were subdued; and, at length, in the year 1469, the crowns of Castile and Arragon were united in the persons of the Christian sovereigns, Ferdinand and Isabella.

Notwithstanding the fostering care which appears to have been extended to the sciences in Spain during the Moorish dominion, the arts they exercised were not transmitted to their conquerors; for the abhorrence approaching to disgust with which the Saracens were regarded by the Spaniards, produced in the latter a general contempt for their artisans, which greatly retarded their progress.

Spain possesses but few specimens of ancient sculpture; many of the fine works which were introduced into the country by the Romans were destroyed by the Moors, and more by the iconoclastic spirit of the clergy, who were opposed to the profane images of paganism, so dissimilar to their own sacred representations of the Deity. The best specimens of Spanish sculpture are consequently comparatively modern, consisting chiefly of religious subjects, such as the images of the different Saints and Martyrs. A large proportion of Spanish ecclesiastical carving was colored to imitate life; and many of the figures not only presided over their altars, but, decked with garlands and illuminated by tapers, were carried about the streets in solemn pro-

cession, a practice not unfrequent in many of the towns in Italy. Clay or Terra Cotta was sometimes used for statues intended for these purposes; but wood was a more convenient and common material, being light, cheap, and easily colored. Many of the first artists in Spain devote their talents exclusively to this branch of the art, and not a few of these images possess a startling reality. The best specimens are found in Andalusia, where the mode of finishing the draperies resembles oriental work, and bears strong evidence of having been derived from the Moors. The Peninsula was formerly rich in Mediæval Sepulchres ; but many of the finest have unfortunately been injured, and in some instances, the carvings and inscriptions are entirely obliterated by the hand of violence.

The building which probably ranks as the most perfect model of pure Spanish-Arabian architecture, is the Alhambra, an ancient fortress and residence of the Moorish monarchs of Granada, commenced in 1248 and finished about 1314. It is, in fact, one of the four wards of the ancient city, and derives its name from the red color of the materials with which it was originally built, Alhambra signifying a red house. Its general appearance is that of a pile of ill-assorted edifices huddled together apparently without the least intention of forming one habitation. In this district are two palaces ; one built by the Moors, the other by Charles the Fifth, in the sixteenth century.

The Moorish palace, according to the description given of it by Swinburne in his *Travels in Spain*, and more recently by our own countryman, Washington Irving, appears to have been a most magnificent and astonishing edifice. The main entrance into the fortress, called the Gate of Justice, erected by Yusuf the First, in the year 1308, is formed by an immense Arabian arch of the horse-shoe form, on the keystone of which is engraved an open Hand, which some consider an emblem of hospitality, and over the inner arch is engraved in like manner, a gigantic Key, in which some see the symbol of Oriental power. Passing through the great court, in the centre of which is a deep basin of clear water, which Mr Irving found stocked with

gold fish and bordered by roses, the visitor passes through a Moorish arch-way into the Court of Lions ; in the centre of this stands the celebrated Fountain, consisting of a large marble basin, of a single block, ten feet in diameter, supported on the backs of twelve Lions, with their heads outward. This basin is surmounted by a smaller one, into which the water, bursting from a jet at its centre, falls, and running over on every side in a continuous sheet, descends into the large basin, passing through the mouths of the lions into a large reservoir, where it communicates by channels with the jets d' eau in the apartment. The lions are rudely formed, as might be expected among a people to whom the imitation of animate forms was interdicted ; an ordinance in their religion which effectually checked their progress in the arts. This fountain is embellished with festoons and Arabic distichs commemorating the honorable deeds of the monarch and his princes. In the centre of the Hall of the Abencerrages, stands the marble Fountain which tradition has connected with a melancholy tale. A richly ornamented portal opens into a lofty hall called the Hall of the Two Sisters, so named from two very beautiful slabs of marble, each measuring fifteen by seven and a half feet, inserted in the pavement. This noble palace, however, with its beautiful apartments, its stately columns, and its lofty walls, is fast hastening to decay ; and, ere many generations more have gazed upon its stately ruins, Spain will be left without a memorial of the people who once governed the peninsula.

Another very remarkable monument of Spanish magnificence and superstition, is the palace of the Escorial, distant fifteen miles from Madrid, the largest and formerly one of the most superb structures in Europe. The edifice is a palace, convent and tomb combined ; and was commenced by Philip the Second to commemorate a victory obtained over the French forces at St. Quintin on St. Lorenzo's day, in the year 1557, and completed about the year 1580. Its several courts and quadrangles are disposed in the shape of a gridiron, the instrument of the martyrdom of St. Lorenzo, the apartment occupied by the king

forming the handle. The remainder of the building was tenant-ed by two hundred monks, with an immense annual revenue; but at the suppression of the convents in 1836, the holy fathers were dispersed, and this singular monument of human folly is now fast hastening to decay. Over the grand entrance are the Arms of Spain, carved in stone; and a little higher up in a niche, a Statue of St. Lorenzo, with a gilded gridiron in the right hand, and a book in the left. In the centre of the building is the grand Temple or chapel; and on each side of the high altar, is a magnificent Catafaleco monument; on one of these are represented in bronze, larger than life, and kneeling, the emperor Charles the Fifth, his wife, daughter, and two sisters; and on the other the effigies of Philip the Second and his three wives—"forming a group of historical monuments," says Mr Stirling, "unsurpassed in interest and execution, and worthy of a chapel which is perhaps the most splendid and beautiful in the world."\* This vast structure, however, with its high narrow towers, small windows, and steep sloping roof, exhibits altogether a very uncouth appearance; while at the same time, the lofty domes, and the great extent of its front, give it, on the whole, considerable pretensions to grandeur.

The ecclesiastical structures of Spain, notwithstanding the ravages of her many invaders, are still rich in sculpture, and present some of the finest specimens of the Gothic or Christian architecture. The interior of many of the cathedrals is profusely ornamented with arabesque decorations, and behind the high altar, rises a magnificent screen, called the Retablo, divided into spaces or compartments filled with paintings and sculpture, which represent subjects connected with the life of the Saviour, or the Holy Virgin, to whom most of the Cathedrals in Spain are dedicated.

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\* To his valuable work entitled "Annals of the Artists of Spain," recently published, we are indebted for much information concerning the progress of art and artists in this country.

**EL MAESTRO MATEO.**—The first distinguished Spanish sculptor, whose name we find recorded in history, is that of Mateo, mentioned with the title of "El Maestro," a name common in early times to all artists, especially in Spain and Italy, and who flourished towards the latter part of the twelfth century. To this artist is ascribed the highly ornamented entrance to the transept in the Cathedral at Santiago, consisting of three arches, those upon the right and left containing representations of the infernal regions appropriately tenanted, while the centre represents La Gloria or Paradise, with the Saviour surrounded with figures of saints and angels.

**EL MAESTRO BARTOLOMÉ.**—In the thirteenth century, mention is made of El Maestro Bartolomé as the sculptor of nine stone Statues which still ornament the door-way of the Cathedral at Tarragona, representing the Virgin and Child, and above, the figure of the Saviour, surrounded by popes and emperors in the attitude of prayer.

**JAYME CASTAYLS.**—Towards the end of the fourteenth century, flourished Jayme Castayls of Barcelona, who executed various Statues on the façade of a church at Tarragona, as did also Anrique, who chiselled the relief on the Tomb of Don Henry the Second, at Toledo. The beautiful ecclesiastical edifices of Spain, afforded an extensive field for sculptural ornament; and it is easy to perceive that those who attained a good degree of skill in such embellishments have been exalted by national partiality to the rank of artists and sculptors. Twenty-two different sculptors of different degrees of merit are mentioned as having been employed from 1418 to 1425 in executing the ornaments of the principal façade of the Cathedral at Toledo. The deeply recessed portal, with gothic figures and niche work, was chiselled in the beautiful white stone, *la piedra blanca*, in 1459.\*

\* Cean Bermudez, the principal authority in matters pertaining to Spanish sculpture, enumerates one hundred and forty-nine artists, who, during six centuries, were employed by the wealthy prelates of Spain in the construction of this cathedral.

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JUAN DE MORLANES.—At the commencement of the sixteenth century, Juan de Morlanes, a Biscayan, whose style resembles that of the old German masters, settled at Zaragoza ; he was principally employed in the decoration of the monastery of Santa Engracia, the portal of which was unfortunately much injured during the civil war which devastated the country : assisted by his son Diego, who inherited his talent, he erected, among other important works, the superb Sepulchre and recumbent figure of Archbishop Fernando in the Cathedral at Zaragoza.

DIEGO DE SILOE, of Burgos, was distinguished both as a sculptor and an architect, and erected, partly from his father's designs, the noble cathedral of Granada, in which are two very excellent specimens of his art, an '*Ecce Homo*,' and a '*St. Jerome*,' each of which are admirably sculptured.

ALONZO BERRUGUETE (1480—1561), who, for his genius in the three arts of painting, architecture, and sculpture, has been called the Michael Angelo of Spain, went early into Italy, and resided some years at Rome and Florence, where he studied under Vasari and Michael Angelo ; he was amongst the sculptors chosen by Bramante to model the Laocoön, for the purpose of having it cast in bronze. In the year 1520 he returned to Spain, bringing with him the true principles of the new Italian school of sculpture. Such talents soon attracted the attention of Charles the Fifth, a protector and patron of the arts and sciences, by whom Berurguete was immediately patronized, and afterwards universally employed over the Peninsula, which he has adorned with many magnificent productions.

One of the finest of his works was the Retablo, which he erected in the Church of San Benito el Real, and which is now preserved in the Museum of Valladolid. This structure consisted of two stories, each supported by columns, between which were bas-reliefs, or figures in niches ; while the cornices and every part susceptible of ornament, were covered with flowers, foliage, and animals. In 1529, he was employed by the Archbishop of To-

ledo to execute the Retablo for the chapel of the College at Salamanca. This is a very beautiful and elaborate work, adorned with statues and paintings ; and, when viewed from a distance, appears like a structure of enamel and gold. In connection with Felipe de Vigarny, Berruguete was employed in 1539 to carve the side of the Silleria or Canon's seat in the choir of the Cathedral at Toledo, representing the 'Genealogy of Christ,' the figures of which are of both marble and alabaster—and likewise the Primate's Throne, over which hovers an airy and graceful figure, carved in dark walnut, representing 'The Saviour on the Mount of Transfiguration,' remarkable for its fine and floating drapery. His last work, undertaken in his eightieth year, and finished by his sons, is the Monument of the Cardinal Primate Juan de Tavera, in the Hospital of St. John the Baptist, at Toledo. On a richly decorated sarcophagus reposes the Statue of the illustrious founder of the institution, in his robes and mitre, with his gloved hands crossed upon his breast, and "his fine and venerable features," says Stirling, "wearing the placid expression which belongs to "the dead who die in the Lord." Berruguete is universally allowed to have been the greatest artist of his age in Spain ; substituting for the stiff, angular style of the early masters, the free outlines and rounded contour of Italy.

XAMETE, of whose life little is known, and whose surname only has emerged from obscurity, may have been either the scholar or the rival of Berruguete. He proved himself, however, one of the ablest artists of his day, by his magnificent entrance, resembling a triumphal arch, into the cloisters of the Cathedral at Cuenca. It is in the florid style ; known as the *plateresque*, or style of the silversmiths, which has never been surpassed in luxuriance of decoration. It rises twenty-eight feet in height ; is supported by Corinthian columns, and is profusely sculptured with saints and harpies, Tritons and Cupids, heads of lions, and vases, with every description of heathen device — forming a whole of unexampled richness and execution.

PIETRO TORREGIANO, whose tragical end we have already related on the authority of Vasari, came to Spain in 1520 or 1521. Having completed the beautiful Tomb of Henry the Seventh at Westminster, he aspired to construct that of their Catholic Majesties, Ferdinand and Isabella, at Granada. But few of his productions are identified in Spain at the present day. Those best known, are a medallion of 'Charity' over the door-way of the Sala Capitular in the Cathedral at Granada; and his statue of 'St. Jerome,' now at the Museum of Seville. The saint is represented of life size, kneeling with one knee upon a rock, in the act of prayer. The body is not attenuated, as this saint is generally pictured, but full of vigor; it is bent in the most graceful position, and the whole frame, which is but partially draped, possesses just that degree of muscular action, which seems to constitute the perfection of the art.

FELIPE DE VIGARNY (d. 1543) was a native of Burgos, and had so distinguished himself at this period, that he was called to Toledo by Cardinal Ximenes to superintend the erection of the Retablo in the Cathedral, for which he executed four historical bas-reliefs, and the portraits of the Cardinal and his friend Antonio de Lebrija. To Vigarny also are attributed the curious bas-reliefs in painted wood, in the Chapel of the Cathedral at Granada, representing the 'Conquest of the Moors,' and the 'Conversion of the Infidel'; but Mr Stirling is of opinion that these carvings are unworthy of his master-hand. His principal production is the Monument of the Catholic Sovereigns, in the Royal Chapel of the Cathedral at Granada. It is of white marble and florid in design. On a sarcophagus, adorned with scrolls and scutcheons, bas-reliefs and weeping cherubs, repose side by side in the peaceful attitude of their long and happy union, the marble figures of Ferdinand and Isabella, of which the faces are carefully-finished portraits. This tomb is deservedly ranked among the noblest of royal sepulchres. Vigarny's last works were the carvings and alabaster sculpture on the Silleria of the choir in the Cathedral at Toledo, which he executed in competition with

Berruguete, previous to whose return from Italy, he unquestionably held the first rank among the artists of Spain.

DAMIAN FORMENT, (d. 1533,) a Valencian by birth, studied in Italy, and is supposed to have formed his style on the works of Donatello. His principal productions are an alabaster altarpiece for the Cathedral "El Pilar" at Zaragoza, designed in the florid Gothic style, elaborately carved with representations of the 'Assumption of the Virgin,' her 'Nativity,' and 'Purification,' all in high relief — and the Retablo for the high altar of the Cathedral at Huesca, also in alabaster, representing the 'Death and Passion of the Saviour,' most admirably chiselled, and considered one of the finest monuments of art in Arragon.

PEDRO MACHUCA, painter, sculptor and architect, likewise studied in Italy. His birthplace is not known, but he resided chiefly at Granada. Among his best sculptural works was the marble Fountain, near the gate of the Alhambra, richly adorned with historical bas-reliefs, which yet exist, though in a very dilapidated condition ; two circular medallions on the front of the palace of Charles the Fifth, evidently imitated from the reliefs on the Arch of Constantine at Rome, and considered but little inferior to the productions of the antique ; and three fine alto-reliefs, representing 'Faith,' 'Hope' and 'Charity,' placed over the door of the Hospital de la Sangre, at Seville.

Machuca was one of the earliest masters, who introduced into Spain the Italian, or as it was termed the Greco-Romano style of architecture, a style founded on the models of classical antiquity ; and his fame, in this department of art, chiefly rests on his great architectural effort, the splendid palace of Charles the Fifth, commenced in the year 1526, but abandoned in 1633, intended as it was said to eclipse the residence of the Moslem Kings.

At the commencement of this century there had arisen in Spain, a family of plateros or workers in metal, both gold and silver, celebrated for the beauty and splendor of their produc-

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tions, which might have vied in delicacy and design with the fairest master-pieces of Cellini.

HENRIQUE D'ARPHE, the founder of this family, was a native of Germany, who had settled early in the century at Leon, and wrought for the Cathedral of that city, a celebrated Custodia, in silver, in the form of a Gothic temple, ten feet in height, consisting of five stories, profusely adorned with small saintly figures, and crowned with a tapering spire. This beautiful work of art was unfortunately melted down by the French in the war of Independence. There exists however, a Toledo, another Custodia by this artist, which Mr Stirling describes as a Gothic edifice, nine feet in height, and somewhat resembling the Scott Monument at Edinburgh, but far surpassing it in richness of design, and luxuriance of decoration. "From an octagon base rise eight piers and pointed arches, supporting as many light pinnacles clustered round a beautiful filagree spire. Within the chamber beneath, is placed a smaller shrine for the Host, formed of the purest gold and blazing with gems. The whole is a dazzling mass of fretwork and pinnacles, flying buttresses, pierced parapets, and enriched niches, amongst which are distributed two hundred and sixty exquisite Statuettes. In 1599, a plinth was added to the base, and the whole was parcel gilt, as it still remains — the most beautiful piece of plate in the world." His sons Antonio and Juan, following the changes of style, discarded the Gothic and adopted the Greco-Romano manner. They settled at Valladolid, where the Emperor Charles the Fifth was then holding his court, and where, for many years, they were constantly employed in ornamenting the Cathedral, convents and churches. This family, who have been appropriately termed the Cellini of Spain, not only wrought many beautiful objects themselves, but created and fixed the style of the sacred vessels of gold and silver, which is now termed *cinque-cento*, from the period of its introduction.

FRANCISCO DE VILLALPANDO was equally illustrious as ar-

chitect, sculptor and *regero*, or designer of ornamented iron gates, of which those of the Cathedral at Toledo are examples, as also the two Pulpits of bronze and guilt in the same Cathedral, of which the work is considered worthy of Cellini.

GASPAR BECERRA (1520 — 1570,) was born at Baeza in Upper Andalusia, and seems to have gone early into Italy, and to have passed several years at Rome, where he was probably a scholar of Michael Angelo. On his return to Spain, he resided for some time at Zaragoza, when his abilities became known to Philip the Second, who took him into his service as sculptor, and named him one of his painters in ordinary. Becerra's best work was at the Church of San Geronino at Granada, and represented the 'Entombment of Christ.' It was composed of detached figures of nearly natural size, and resembled, in some respects, the picture of the same subject by Raphael, at the Borghese palace at Rome. It has been very much defaced, if not entirely ruined during the recent intestine commotions. Another very celebrated work by Becerra is the Retablo in the Cathedral at Astorga, very richly carved, representing subjects from the Life of the Saviour and the Virgin; in the chapel of the Conde-stable, which was erected as the burial place of the Velasco family, are two small Statues of 'St. Jerome,' and 'St. Sebastian'; in the Church of Vittoria at Madrid, is a figure of 'Christ with the Cross,' and a 'Mater Dolorosa'; and in the church of San Miguel at Valladolid, is a richly sculptured Retablo, with carvings of the 'Nativity,' and the 'Circumcision,' which by some is attributed to Esteban Jordan, a painter and sculptor in the royal service.

MIGUEL DE ANCHETA was a native of Pamplona, and studied the art of sculpture at Rome and Florence. For the church at Tafalla, a neighboring town, he executed a fine cinque-cento Retablo, representing the Lives of the Saviour and the Virgin; the figure of the Virgin on De la Haya's Retablo in the Burgos Cathedral; a 'St. George and the Dragon,' in alabaster, for a

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public hall at Zaragoza; and wrought for the Pamplona Cathedral, the stalls of the choir, carved in English oak, and which were considered the finest in Navarre.

**JUAN DE JUNI.**—The works of this artist have obtained him a high reputation, and many of the finest of them still exist. The notices of his life are few and contradictory, and even the country of his birth is unknown, though Cean Bermudez supposes from his name, that he was an Italian. Notwithstanding we are ignorant of his early history, we may infer from his style that he studied his art in Italy, where he acquired the manner of Michael Angelo. In 1545 he was residing at Valladolid, and, in the same year, erected the superb Corinthian Retablo, with black and gold ornaments, representing the ‘Annunciation,’ carved in wood, in the church of Santa Maria de las Angustias, where also is preserved his celebrated ‘Mater Dolorosa,’ chiselled from Sorian pine. This figure is rather above the natural size, representing the Virgin seated upon a rock, her head half turned away, and looking with tearful eyes to heaven. Bosarte speaks with rapture of the sublime expression of the countenance, on which it was impossible to look without emotion. For the Church of Santiago, Juni executed one of his finest productions, a composition of several figures, the size of life, representing the ‘Adoration of the Magi;’ a Retablo at Medina de Riseco, with sculptures, representing the ‘Birth of the Virgin;’ and for the Chapel of the Franciscans of Valladolid, he prepared a large composition in clay, representing the ‘Entombment of the Saviour,’ now in the Museum, and esteemed one of the best and latest of his works.

**GREGORIO HERNANDEZ** (1566—1636) was a Gallician by birth, but resided at Valladolid. The name of his master is unknown, but there is little reason to doubt that his style was influenced by the genius of Juni. One of his finest statues was the ‘Mater Dolorosa, carved for the Church of the Cross at Valladolid, and placed at the foot of an antique group of the cruci-

fixion. She was seated upon a stone, her arms extended and her streaming eyes raised to heaven, while a sword, the emblem of her sorrow, quivered in her bosom. "The beautiful head, and the whole figure lost in grief, breathed the very poetry of woe, and embodied for the eye of taste, as well as for the unlettered peasant, the noble strains in which the Roman Church sings the sorrows of the Virgin." Many of Hernandez' finest works have perished in the ravages of war, but there are still remaining, the 'Dead Christ in the arms of the Virgin,' a composition of maternal grief, worthy of Michael Angelo, now in the Museum at Madrid ; a superb Retablo with reliefs of the 'Ascension of the Virgin,' in several compartments, at Las Huelgas Reales ; and the Retablo in the Church of San Miguel at Vitoria, in which the Statue of the Conception is much admired. Many of his carvings exist in the Museum of Valladolid, where, like much of the ecclesiastical spoil there collected, being diverted from their proper uses, they show far less nobly than in their native chapels.

DOMENICO THEOTOCOPULI, (1548—1625) familiarly known as El Greco, or "the Greek," practised the three arts of painting, architecture and sculpture. Of his early history, little is known, and Palomino conjectures that he was born at Venice, of one of the Greek families who had taken refuge there, at the fall of Constantinople. His principal works in sculpture are the Retablo in the Church of the Augustines' college at Madrid, that for the Church of the Hospital of St. John, and the decorations of the Retablo in the Toledo Cathedral.

JUAN MARTINEZ MONTANES was born at Alcalá la Real, a town lying amongst the mountains of Granada, and studied sculpture in the capital of that province, but seems to have removed at an early age to the city of Seville. His earliest work noticed by Cean Bermudez, was an 'Infant Christ,' executed for the Cathedral, in 1607. In 1610 he carved the head and hands of a draped figure of St. Ignatius Loyola, for the Convent of the

Jesuits, which Pacheco mentions as the most life-like image of the saint he had ever seen. One of his most celebrated productions is a ‘Crucifix,’ now in the Museum at Seville, in which the agony of the Saviour is represented with appalling fidelity. In the Cathedral at Seville is an exquisite Statue of the ‘Virgin,’ which became the favorite model of his pupils and successors; in the Church of San Lorenzo is a highly decorated ‘Retablo,’ and a statue of the patron saint; and in the church of San Juan de la Palma, is a draped figure of ‘St. John,’ “of which the beautiful head,” says Stirling, “might have been carved and colored after one of the soft creations of Guido Reni.” One of his last productions was a model in wood, for an equestrian Statue of Philip the Fourth, which was cast in bronze at Florence, in 1640, by Pietro Tacca, and placed in front of the palace of Buenretiro, whence it was removed in 1844 to the spacious square in front of the palace of Philip the Fifth, and placed upon a high pedestal, adorned with bas-reliefs, in the midst of a fountain.

ALONZO CANO (1600—1676) was the last of the great artists of Spain who followed the practice of Berruguete, and obtained distinction in the three arts of painting, sculpture and architecture. He was born in the city of Granada, but removed with his family early to Seville, where he became a pupil of Montanes; and the classical dignity of his style has led Cean Bermudez to conjecture that he must have bestowed much careful study on the antique marbles which then graced the galleries and gardens of the Duke of Alcala. His earliest known works were three Retablos, designed, carved and painted, the one for the College of San Alberto, and two for the Convent church of Sta. Paula; the pictures and statues of which, in the opinion of Cean Bermudez, surpassed the works of his instructor. One of Cano’s most celebrated productions is a grand Retablo in the parish Church of Lebrijo; it consists of two stories, supported on four spirally fluted columns, rich with cornices and elaborately carved. A ‘Crucifixion’ which crowns the edifice, two co-

lossal statues of St. Peter and St. Paul, in the second story, and a lovely image of the Virgin, enshrined in a curtained niche over the slab of the altar, were long famous in Andalusia; and according to Palomino, were frequently copied by artists from Flanders for the Flemish churches, though Stirling hardly considers them of sufficient importance as works of art, to repay a journey from the Scheldt to the Gaudalquivier. He asserts however that they are not inferior to the works of Montanes; and considers the head of the Madonna, with its deep blue eyes and mild melancholy grace, as one of the most beautiful pieces of the colossal carving of Spain.

Cano's versatile genius obtained for him the first rank among the artists of Seville. His principal sculptured works at Granada, where he lies buried, are the colossal heads of Adam and Eve, inserted over the grand altar of the Cathedral; and in the sacristy, is an exquisitely carved figure of the Virgin, beautifully painted, and robed in azure and white drapery. His two figures of 'St. John the Evangelist,' and 'St. John the Baptist,' on the Retablo in the chapel of the University at Seville, have been much admired; in the church of San Nicholas, is a very fine 'San Antonio' in a brown Capuchin dress, carved in wood; and at Valencia, in the Cathedral, is a Crucifix, finely painted and admirably preserved. The only piece of marble statuary, by Cano, mentioned by Cean Bermudez, is the figure of a 'Guardian Angel,' placed over the portal of a Convent at Granada, of which the original sketch is in the Standish gallery of the Louvre.

MANUEL PEREYRA, (d. 1667) a native of Portugal, studied his art in Italy and settled at Madrid. Of many saintly figures which he sculptured for the religious edifices of the capital, the most famous was that of 'St. Bruno,' which formerly adorned the portal of the Hospital of the Chartreuse, and which has not inaptly been termed "a monk petrified:" it is now in the Museum at Madrid. The statues of 'San Martin on horseback, dividing his cloak with a beggar,' and that of 'San Benedict in the

Church of San Martin,' were destroyed during the revolution; a fragment only of the last mentioned work being preserved.

PEDRO ROLDAN (1624—1700) was born of a distinguished family at Seville, and was one of the latest of the scholars of Martinez Montanes. His forms are somewhat heavier than those of his instructor, but in truth and skill of grouping, he has not been excelled. His principal works are the Retablo in the Cathedral at Seville, with figures carved in high relief, representing the Virgin, St. John, and Mary Magdalene, with other saints, weeping over the body of the Saviour; a richly carved and painted 'Descent from the Cross,' over the grand altar in the chapel of the Caridad; and a Retablo representing the 'Entombment of the Saviour'—a noble composition, possessing peculiar interest as being the last piece of the painted sculpture of Spain, that deserves to be classed with the works of Juni and Hernandez; now placed over the grand altar in the chapel of the same institution.

His daughter Doña Luisa, followed the profession, and endeavored to imitate the style of her father. Her best work, a 'Magdalen supported by an Angel,' is at the Hospital at Cadiz. Her productions were generally small figures of the Virgin, or groups representing the 'Adoration of the Shepherds,' and other kindred subjects; and were designed with great delicacy and grace. For the church of the Escorial, she executed a Statue of 'St. Michael,' of life size, with great success.

FRANCISCO ZARCILLO Y ALCAREZ (1707—1781) closes the list of the classic sculptors of Spain, being the last good artist in wood, but far inferior to his predecessors, on account of too much mannerism and action in his figures. The greater portion of his productions are at Murcia, where in the Cathedral is a statue of 'Sta. Ines,' a celebrated Italian prioress and worker of miracles in the thirteenth century; and a collection of 'Pasos,' or history of the Passion, in detached groups of natural size, possessing some points of excellence, which leads Cean Bermu-

dez to infer, that, had he lived at a more favorable period, and enjoyed greater advantages of instruction, he might have developed the capabilities of a true artist.

The last remnant of the old Spanish school may be traced in the Terra Cotta images of clay, which are made at many places at the south, especially Malaga, where this branch of art has been carried to great perfection, in representing the costumes and peculiarities of the country.

DON JOSÉ ALVAREZ.—During the present century, but little attention has been paid to the art of sculpture in Spain. The only name of eminence is that of Don José Alvarez, (1768—1826) who excelled in many qualities of a high order, and whose works have been considered by some of his admirers as scarcely inferior to those of Canova. He pursued his artistical studies at Paris and Rome, and was residing in the former city at the time when the sculptures of the Parthenon arrived there from Constantinople. Deeply impressed with their grandeur and beauty, he became one of their devoted admirers, and his improved taste was manifest in a Statue of ‘Ganymede,’ which he modelled in 1804, and by which he acquired great reputation. Napoleon, then Emperor, visited him at his studio, and presented him with a golden medal; but notwithstanding this personal honor, Napoleon’s subsequent conduct towards Spain excited in Alvarez an invincible aversion to him; he declined even modelling his bust; and for refusing, as a pensioner of the Spanish government, to take the oath of allegiance to the Bonaparte king, was imprisoned in the castle of St. Angelo at Rome. He executed or modelled several much admired works at Rome, the best of which was a group of ‘Antilochus and Memnon,’ now in the Museum at Madrid. Alvarez was not partial to modelling busts; but those which he executed, possess considerable merit, and are reputed very correct likenesses; among them are those of Rossini the composer, and Cean Bermudez, the author of the Dictionary of Spanish Artists.

The civil wars, which for so many years have devastated this

unhappy country, have been a great impediment to the advancement of liberal pursuits; that national glory of which Spain once boasted, has departed, probably forever; and with it have disappeared that taste and refinement which so much distinguished her in former times, and which cherished with a fostering care the sister Muses of poetry, painting, architecture and sculpture.

## CHAPTER XV.

FRENCH SCULPTURE — HISTORICAL SKETCH OF FRANCE — CELTIC MONUMENTS — ROMAN SCULPTURES AT PARIS — ECCLESIASTICAL STRUCTURES — THE AGE OF CHARLEMAGNE — CATHEDRAL SCULPTURES — AGE OF FRANCIS THE FIRST — JEAN GOUGON — LES FRÈRES JUSTE — GERMAIN PILON — JOHN OF BOLOGNA — JACQUES SARRASSIN — MICHAEL ANGUIA — PIERRE PUGET — FRANÇOIS GERARDON — ANTOINE COYSEVAUX — NICHOLAS COUSTOU — GUILLAUME COUSTOU — PIERRE LE PAUTRE — EDMOND BOUCHARDON — LEMOINE — FALCONET — PIGALLE — PAJOU — MOITTE — CHAUDET — MARIE D' ORLEANS — PECULIARITIES OF FRENCH SCULPTURE — PRESENT STATE OF THE ART IN FRANCE.

FRANCE was denominated by the Romans Transalpine Gaul, to distinguish it from Cisalpine Gaul, on the Italian side of the Alps, which was probably peopled originally from Italy, to which country it lies contiguous. The ancient Gauls were the chief branch of the original stock of Celts, who descended from the Caucasus, and took possession of several countries under different names, in their earliest migrations. Warriors from necessity, they paid but little attention to the cultivation of the arts. They lived in a state of subjection, defended against wrongs and injuries, less by laws, than by the protection of the nobles ; while their priests or Druids arrogated to themselves the right of instruction in religion and all other kinds of knowledge. They were acquainted with astronomy, the natural sciences and poetry ; but their religion was replete with horrible superstitions. Like other European nations, Gaul soon became a desirable object to the ambitious Romans ; and was, about half a century before the Christian era, annexed to their vast empire. But few monuments of this ancient people are now extant ; those which yet remain, are adorned with bas-reliefs and inscriptions, and indicate a commencement of civilization.

The most extensive Celtic monument existing in France is situated in the hamlet of Carnac, near Vannes and Auray, on the western coast of Bretagne, of which M. Cambray, in his "Monumens Celtiques," has given a very detailed and animated description. He informs us that "some detached stones on hills and sand banks announce the approach to this interesting relic, consisting of an immense number of rude, unhewn stones, amounting to four thousand or more, standing in an upright position on a sandy plain, near the coast. They are about twenty feet in height, and varying from six to twelve in thickness; arranged in eleven straight lines from twelve to fifteen feet apart, thus forming ten avenues, from thirty to thirty-three feet in width, and carry back the imagination to a period beyond the reach of history."

Several curious and very interesting cubical stones, sculptured with bas-reliefs on their several sides, were discovered in the year 1711, at the depth of fifteen feet, under the choir of the Cathedral of Notre Dame at Paris, which, from the inscriptions upon them, appear to have been the ruins of an Altar erected to Jupiter, in the reign of Tiberius, between the years 14 and 37 of our era, by the Nautæ Parisiaci, or Watermen of Paris. The largest of these stones measures upwards of three feet in height, and the smallest, about eighteen inches. Upon three sides of one of them, are sculptured in bas-relief, groups of half length figures of men, armed like Roman soldiers, and, on the fourth side is the dedicatory inscription. A second stone has four bas-reliefs, apparently representing Divinities; and over one of them is inscribed the name of Castor. A third, broader than the preceding, has also bas-reliefs on the four sides, but no inscription. On a fourth of larger dimensions than the former, are full length figures of Jupiter, Vulcan, Esus a well-known divinity of the Gauls, and a bull decorated with the sacred stole; on his back are two cranes, and on his head is a third. There are five other stones, not quite so remarkable as the former. One of them has the form of a rude pedestal, and another of a tabular form, may have been an altar; for in its midst is a

circular cavity about eight inches in diameter, which, when the discovery was made, was still full of coals and incense. Another stone formed like a table with a deep groove along its surface, is supposed to have been the altar of sacrifice. For the preservation of these relics, we are indebted to the care and zeal of M. Le Noir, founder of the Museum of French monuments.\*

The Christian religion appears to have been introduced into Gaul in the course of the second century, and we read that about the middle of the third, Crocus, a king of the Allemanni, made an irruption into Gaul, and, at Auvergne, destroyed a church built with great solidity and ornamented with marble, a marble pavement and mosaics.

The conversion of Constantine in the fourth century, produced a new era of art among those bearing the name of Christians. During the fifth century, churches, adorned with considerable splendor in the Roman manner, were generally established in the villages of the southern districts of Gaul ; and idolatry, which had till then retained its influence in many places, began at length to disappear. The invasion of the Franks, in the sixth century, was at first accompanied by the destruction of ecclesiastical buildings ; but the triumph and baptism of Clovis in the year 496, established the cause of Christianity on a stronger foundation than before. The state of the country was such at this period, that we have reason to believe France possessed neither architects, painters or sculptors ; the clergy were the depositaries of the feeble remains of knowledge, and the only persons capable of attending to pursuits which depended upon leisure and science. Gregory of Tours, speaks of several of his predecessors who had superintended the building of churches ; and although not an architect himself, he appears to have devoted much of his time to the decoration of the church of St. Martin ; this continued to be the centre of the ecclesiastical establishments

\* This interesting collection of monuments of sculpture, brought together from the cathedrals and churches of every province in France, was formed in 1790, but was closed in 1816, and the monuments removed to the Louvre, the Abbey of St. Denis, and other public buildings.

of France, till the middle of the sixteenth century, when the Huguenots pillaged it, burnt up the relics, and wantonly destroyed much of its fine statuary and sculpture. The fury of the Revolution destroyed all that the Huguenots had left, and there remain at present but two, out of the five towers, which formerly adorned this celebrated cathedral.

At the commencement of the seventh century, Clothaire the Second, united in his own person the various sovereignties into which France was divided ; an event, which, as it produced internal tranquillity, was highly favorable to the cultivation of the arts. It was about this period that St. Eloy acquired great celebrity by several magnificent Shrines of gold, silver, and precious stones, which he constructed in different churches.

In the eighth century, the Abbey church of St. Denis, the rebuilding of which Pepin had commenced, was completed by his son Charlemagne, and consecrated in the year 775. The vault or crypt of this ancient edifice is still remaining ; it is built in a strong but heavy manner, with great rudeness of execution, and presents a tolerably perfect model of the Lombard style, introduced into France by Charlemagne after his conquests in Italy. A capital of one of the columns is curiously sculptured, exhibiting the section of a church in which a priest and his assistants are performing devotions before an altar. The Monuments of the kings of France, from the time of Clovis, are arranged chronologically along the aisle of the crypt ; but this once beautiful Cathedral, was, during the Revolution, reduced almost to a heap of ruins, and an immense number of reliques and curiosities disappeared. Repairs have been attempted by Napoleon, by the Bourbons, and by Louis Philippe, and the church of St. Denis has resumed a considerable portion of its ancient majesty. The present grand entrance, which has round arches and is of high antiquity, is supposed to be a remnant of the structure of Pepin and Charlemagne.

The Age of Charlemagne is a brilliant period in history ; and his character produced an era in the arts, as well as in the empire of France. Sensible of the degradation of the world in

consequence of the universal ignorance which prevailed, and possessing himself a mind of superior intelligence, he considered the advancement of literature and the arts, as essential to the glory of his reign, as to the triumph of his arms ; and the power and wealth which he had acquired in war, were wisely applied to the encouragement of the arts of peace. At Rome, his admiration had been excited by the magnificent remains of more civilized ages ; and "had he fixed in Italy the seat of the western empire," says Gibbon, "his genius would have aspired to restore, rather than to violate the work of the Cæsars ;" but, as policy confined the French monarch to the forests of Germany, his taste could be gratified only by destruction ; and from the churches which had been erected at Ravenna during the fifth and sixth centuries, it is probable that Charlemagne collected the mosaics and marbles with which he decorated his palace and cathedral at Aix-la-Chapelle.

To the intercourse with Rome and Roman artists, may be traced the taste which prevailed at this time, for imitating the antique. A striking instance of this is given in the Tomb of Charlemagne, a representation of which is given in Le Noir's "Museum of French Monuments." It is copied from a Pagan sarcophagus, and is ornamented with an alto-relief of the story of Proserpine ; and, although rudely executed, is finished with considerable distinctness and effect. Montfauçon informs us that, previous to that period, the Franks and Germans buried their sovereigns in plain stone coffins, without any exterior inscriptions, in order to prevent the tomb being violated for the sake of the jewels and other valuables which were deposited with the royal corpse : but afterward they began to decorate the outside of their tombs with statues of the deceased and other appropriate emblems, after the manner of the Romans.

The distracted state of France during the ninth century, impeded for a time the advancement of the arts, and swept away many interesting monuments. The Normans now began their irruptions, burning and ravaging the temples of the Christians, and destroying or mutilating the statues and images of their

worship. St. Ouen, at Rouen, fell a prey to their fury in 842, and the town and Cathedral at Chartres were burnt by them in 850. The Saracens, on the other side, made an incursion into France, and ravaged a considerable tract of country. All traces of civilization disappeared midst battles and cruelties, and human intellect sank deep in the darkness of ignorance and superstition. After the establishment of the Normans in Neustria, in the early part of the tenth century, a general restoration took place among the churches which their ravages had destroyed.

During the period intervening from the tenth to the fifteenth century, several ecclesiastical structures were erected ; among which may be mentioned the Churches of Notre Dame at Paris, and St. Ouen at Rouen ;\* the Cathedral of Strasburg, Rheims, St. Etienne at Bourges, Arlos, Amiens, and Chartres ; also La Sainte Chapelle, erected at Paris, as a depository of the relics brought from the Holy Land, and the Chapel of the Virgin at St. Germain des Prez, which, previous to the Revolution, contained several specimens of antique sculpture. A description of these several churches would seem to belong rather to the province of architecture ; but we cannot refrain from calling the attention of the lovers of art to the Cathedral at Chartres, considered, and with truth, one of the most superb churches in France. Uninjured by time, and happily rescued from Revolutionary phrenzy through the device of the Mayor, who persuaded the people to dedicate it to the Goddess of Reason, this magnificent edifice exhibits, in all its parts, an infinite variety of sculptured ornaments. The pillars and the roof, with their decorations, are exquisitely beautiful ; and the choir, which is of marble, has yet greater claim to admiration. Over the bishop's throne and canons' stalls, are eight large compartments, occupied with bas-reliefs in marble, representing the principal events

\* During some recent repairs, the effigy of Richard Cœur-de-Lion was discovered under the pavement of this cathedral. The statue, which is in perfect preservation, is six feet and an half in length, and represents the king in a reeumbent position, in a long robe, a crown on the head, and the feet resting upon a lion.

in the Life of the Saviour, a most elaborate performance, surmounted by minarets and filagree work, minutely and delicately carved in the richest Gothic style ; and the high altar is ornamented with a group, of the natural size, of the Assumption of the Virgin. Although there is such a profusion of ornament, there is no superfluity ; an elegant lightness pervades the whole, and the portal is truly magnificent. Lord Lindsay is of opinion that the allegorical and historical sculptures which ornament the doors, may be compared, in point of taste and character, to those of Biduino and Bonanno at Pisa, and with still closer resemblance to those of Benedetto degli Antilami at Parma. Nor would we omit the richly sculptured portal of the Cathedral at Rheims, and that in the west front of the Amiens Cathedral, than which nothing can be more rich, exhibiting the most gorgeous display of statuary.

The most interesting monuments of sculpture of this period, which have been handed down to us, are the Statues at St. Denis, of Clovis, king of the Franks, and his queen Clotilda ; the Tomb of Cardinal d'Amboise, a magnificent structure of black and white marble in the Cathedral at Rouen ; and the sepulchral monuments of the Dukes of Burgundy, embellished with seventy small marble figures of different religious orders, represented as mourners, and all admirable for the expression of grief and the arrangement of the drapery ; the latter is now preserved in the museum at Dijon.

During the fifteenth century, a Statue of Jeanne d' Arc, the intrepid Maid of Orleans, was erected at Rouen, on the spot upon which she is said to have been publicly burnt by the English in 1430 ; this was destroyed by the Revolutionists in 1792, and in 1804 was replaced by an ill-executed statue in military costume ; the triangular pedestal, with dolphins at the base, now forms a fountain in the centre of the Place de la Pucelle, in that city.

From the commencement of the reign of Francis the First, in the early part of the sixteenth century, the arts of design appeared to receive a new impulse from the taste which gradu-

ally developed itself in Italy; and a sensible improvement is perceived in the arts both of painting and of sculpture. Francis proved himself the patron and protector of talent, and not only invited to his court numbers of scientific men from Italy, but by his encouragement of native talent, laid a foundation for the arts in his own country, which until then had remained comparatively in a state of ignorance and neglect.

An exceedingly interesting series of bas-reliefs, five in number, exist at Rouen, representing the Embarcation of Henry the Eighth of England at Dover, May 31, 1540, to meet Francis at a locality near Calais, to which the magnificence of the preparations had given the denomination of the Field of the Cloth of Gold. They are chiselled beneath the windows of a gallery in the court yard of the Hotel du Bourgtheroulde, and are valuable not only as historic monuments, but as specimens of the art of sculpture in France at this period.

**JEAN GOUJON.** — The name which stands preëminent at the head of the French school of sculpture, is that of Jean Goujon, at Paris. The date of his birth is unknown, nor are there many authentic circumstances related of his life. From the softness and delicate roundness of his execution, he has been sometimes called the Correggio of sculpture. Goujon was also an architect, and was appointed, conjointly with Pierre Lescot, to superintend the erection of the fourth façade of the Louvre. Many of his works have perished; but one of his most considerable performances is the Fountain of the Nymphs, in the market-place des Innocents at Paris, begun in the reign of Francis the First and completed under that of Henry the Second, in 1550. Each side presents a portico composed of four fluted composite pillars, surmounted by a pediment. Between the pillars are figures of Naiads, and above and below are bas-reliefs representing water gods and Tritons, all remarkable for grace of attitude, beauty of form, and finished execution. He was employed in several works by Henry the Second, and executed for him the ‘ Tribune,’ supported by four Caryatides in alto-relief, resembling those of the

Erectheus at Athens; and the Statue of the Duchess of Valentinois, known under the name of ‘Diana of Poictiers,’ represented with the attributes of the Goddess of hunting, holding a bow in her left hand, and with the other embracing the neck of a stag on which she reclines — both of which are now at the Louvre. To Jean Goujon also is attributed the splendid Monument of the Duke de Brèse, husband of Diana of Poictiers, in the Cathedral at Rouen, consisting of a sarcophagus of black marble, on which the “*fidissima conjux*” is represented in a mourning attitude, kneeling at the head of an emaciated corpse of her husband — and the recumbent effigies on the cenotaph of Francis the First and Claude his queen, in the Church of St. Denis; as well as the elegant arabesques which decorate the canopy. Goujon was a Huguenot; and, in 1572, fell a victim to the massacre of St. Bartholomew.

**LES FRÈRES JUSTE.** — Contemporary with Jean Goujon were two brothers of the name of Juste, who erected in the Cathedral at Tours the Monument to the memory of the two only children of Charles the Eighth and Anna of Bretagne, consisting of a Sarcophagus of white marble, decorated with the arms of France, on which recline the figures of the two princes, guarded by angels.

**GERMAIN PILON.** — Among the artists of this period may be mentioned Germain Pilon of Paris, the favorite sculptor of Henry the Second and Catherine de’Medici. He first designated accurately the various parts of the drapery, and although he possessed much grace, his style is oftentimes impure. Among his most remarkable works are the Tomb of Henry the Second and Catherine de’Medici, his queen, in the Church of St. Denis, on which the royal effigies are repeated, below recumbent as dead, above kneeling; but his most distinguished production is the group of the ‘Three Christian Virtues,’ in white marble, supporting on their heads a gilded urn containing the hearts of Henry and Catherine. This group, which was formerly in the Con-

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vent Church of the Celestins, is now preserved in the Louvre, in the "Musée des Sculptures de la Renaissance," a term indicating the period of the Revival, when the classic superseded the mediæval styles.

**JOHN OF BOLOGNA.** — At this period also, the town of Douai in France, gave birth to John of Bologna, who went early to Rome, and became a disciple of Michael Angelo. He wrought in both bronze and marble, and his figures, as we have already had occasion to mention in our chapter on the Sculpture of the Middle Ages, were executed with great taste, purity and skill.

**JACQUES SARASSIN,** born at Noyon in 1590, was educated at Rome, where he sojourned eighteen years, and united grace with taste and genius. His principal productions are the group of 'Romulus and Remus' at Versailles, and the Caryatides, decorating the grand pavilion of the old Louvre ; figures, although colossal, yet light and delicate.

**FRANÇOIS ANGOUIER.** — After Sarassin, is mentioned François Anguier, with whom sentiment appears to have been the ruling passion. The production for which he is most distinguished is the Mausoleum of Henry, Duc de Montmorenci, in the Cathedral at Moulins, consisting of the reclining Statue of the Duke, in Roman armor, resting on his helmet; and beside him is his widow, Marie Orsini, who after his execution in 1632, became the Superior of the Visitation ; and there she passed the remainder of her unhappy life. The expression of grief on the countenance of the Duchess is powerfully portrayed, and the draperies are managed with admirable effect.

**MICHAEL ANGUIER,** the brother of the preceding, executed the beautiful bas-reliefs and statues on the Porte St. Denis at Paris, but, as he was born at Rome, and studied in the school of Algardi, he has been classed among the Italian sculptors. These and various other artists of equal merit occupy the first half of

the seventeenth century — a period highly favorable to French sculpture.

During the reign of Louis the Fourteenth, two artists claim to be at the head of the school of sculpture in France ; Puget and Gerardon.

PIERRE PUGET (1622 — 1694) who has been called the Michael Angelo of France, from his ability in painting, architecture and sculpture, received his first instructions in art from his father ; and was afterwards placed under the care of a shipwright or builder of galleys, to learn to carve the ornaments with which such vessels were decorated. Dissatisfied with the drudgery of this kind of labor, he set out for Italy, and passed some time at Florence, where, in connection with Pietro di Cortona, he ornamented the ceilings of the Pitti palace. Instead, however, of remaining there, he suddenly resolved upon returning to France ; and having arrived at Marseilles, was commissioned to design a vessel of extraordinary magnificence, named "La Reine," in honor of Anne of Austria. At the request of the Queen he returned to Italy, and passed six years in making drawings of the ancient monuments at Rome ; which productions are now unfortunately lost. On his second return from Italy, he executed several works in painting ; but finding his health affected by the practice of this art, he relinquished it entirely, and confined himself thenceforth to architecture and sculpture. His talents were properly appreciated both at Toulon and at Marseilles ; and he was sent by Fouquet to Genoa, for the purpose of procuring marble for some works to be executed in the latter city ; but that minister being shortly afterwards disgraced, Puget preferred remaining at Genoa, where he produced the two Statues of 'St. Sebastian,' and 'St. Bartholomew,' now in the Church of Santa Maria di Carignano, and a grand bas-relief of the 'Assumption,' in the chapel of the Albergo dei Poveri, in that city. At length he was recalled to France by Colbert, who, in consequence, it is said, of the recommendation of Bernini, obtained for him a pension of twelve hundred crowns.

Puget's most celebrated work sare a bas-relief at Mantua, representing the 'Assumption'; the group of 'Perseus and Andromeda,' the 'Alexander before Diogenes,' at Versailles, and a Statue of 'Milo,' the celebrated athlete of Crotona, now at the Louvre, representing him with the left hand pinched between the portions of a partially riven tree, while with the right he endeavors to defend himself from the lion which has already fastened itself upon his side. The latter is generally considered the chef-d'oeuvre of his chisel. It is much admired for its union of strength with agony, of energy with despair; "and," says a recent traveller, "it is not difficult to imagine, as we gaze upon it, that the veins are beginning to swell, and we pause in expectation of hearing the cries of the sufferer." Cicognara expresses the opinion that as a composition, it has been frequently surpassed by younger artists; and, although his productions manifest genius, they show more of the painter than the sculptor in their treatment, and almost invariably betray want of refinement in taste, and great inaccuracy of proportions. His last great work was a bas-relief, now at Marseilles, called the 'Plague at Milan,' commemorating an epidemic which occurred in that city, in the year 1576. The Archbishop of Milan, St. Charles Borromeo, surrounded by the sick, the suffering and the dying, is represented with hands raised in the attitude of prayer; while Angels, enveloped in clouds, are introduced bearing the Cross, as a pledge of reconciliation. This work was left unfinished at the time of the sculptor's death, and remained a long time in the possession of his family, but was finally purchased by the Bureau de la Consigne, an establishment instituted to avoid a renewal of the dreadful misfortunes occasioned by the Plague at Marseilles, in the year 1720.

FRANÇOIS GERARDON, born at Troyes in 1630, acquired the first elements of his art from studying the beautiful sculptures which then adorned his native city; and having passed some time at Rome, he repaired to Paris, where his talents were duly appreciated by Louis the Fourteenth; and after the death of

Le Brun, Girardon was appointed Curator of the sculpture of the royal palaces. As an artist, if his works had less expression, they generally possessed more elegance than those of his rival Puget. With some allowance for the false taste of the time, there is in them much beauty of composition, together with correctness of form and proportion. Their execution however is very unequal; and this is to be attributed to the fact that he left many of his designs to be wrought, either entirely or nearly so, by his pupils and assistants. Two of his works are still at Troyes; a figure of 'Christ,' in bronze, at the church of St. Remi, and a fine Tabernacle or shrine, placed on the grand altar in the Church of St. Jean. The group of 'France triumphant over Spain,' with the Statue representing Abundance, on one side of the grand entrance to the court-yard at Versailles, is the work of Girardon. The productions most contributing to his fame, were the bronze equestrian Statue of Louis the Fourteenth, the first work of modern times formed in a single cast; the 'Apollo attended by the Nymphs,' and the 'Seizure of Proserpine,' now in the gardens of Versailles; and the 'Mausoleum of Cardinal Richelieu,' in the Church of the Sorbonne at Paris, which is considered one of the finest specimens of sculpture of the seventeenth century. The Statue of the Cardinal in a reclining posture, is supported by Religion, holding the book which he composed in her defence. Near her are two Genii, supporting the arms of Richelieu; and at the opposite extremity, is the figure of a female representing Science deplored the death of this able minister, who conducted the affairs of France with so much energy. To the schools of Puget and Girardon may be referred, at least in principle, the succeeding sculptors of France. The manner of Puget however was the more popular, and became in some measure characteristic of the national art.

ANTOINE COYSEVAUX (1640 — 1720) is a name which served greatly to illustrate the art of sculpture during this century. Having distinguished himself by a 'Statue of the Virgin,' in his seventeenth year, he went to Paris, where he placed himself un-

der the care of Lérambert, till he had completed his studies, when he was commissioned by the Cardinal de Fürstenburg to decorate his beautiful palace at Saverne. After the completion of these works he returned to Paris, with a reputation equal to that of any of his contemporaries; was elected a member of the Academy: and made two bronze Statues of Louis the Fourteenth, one for the court of the Hotel de Ville, and the other a colossal equestrian Statue for the States of Bretagne. His figures are natural, noble, and full of grace; and on account of the beauty and animation of his likenesses, he has been called the Van Dyck of sculpture. He particularly excelled in representing horses, his skill in which respect is manifested by the two Winged Horses in marble, mounted by Fame and Mercury, placed one on each side of the entrance to the garden of the Tuileries from the Place de la Concorde. His other distinguished works are the Statues of a young fawn, a wood nymph, and a 'Flora,' in the garden of the Tuileries; two personifications in bronze at Versailles of the rivers Dordogne and Garonne; the Statue of Condé at Chantilly; and many grand sepulchral monuments — that of Cardinal Mazarin, a black marble sarcophagus, upon which reclines the Statue in white marble, with the hands joined in the attitude of prayer — and that of the celebrated Colbert, consisting of a Sarcophagus of plain black marble, upon which is a kneeling figure of the statesman, with two female figures at the base, representing Religion and Plenty, all admirably sculptured. At the time of his death, Coyseaux was Chancellor of the Royal Academy of painting and sculpture.

**NICHOLAS COUSTOU.** — As we advance through the termination of the seventeenth and the early part of the eighteenth century, the French sculptors become very numerous. Among those who distinguished themselves during this interval, may be mentioned Nicholas Coustou, who was born at Lyons in 1658; from his father, who was a carver in wood, he received some instruction, and then went in his nineteenth year to Paris, to be-

come the pupil of his uncle Antoine Coysevaux. At the age of twenty-three, he obtained the grand Academy prize in sculpture, and went, in consequence, as a pensioner to Rome. His favorite masters there, were Michael Angelo and Algardi, whom he studied for their opposite qualities, endeavoring to modify in his own works the harsh vigor of the one, by the easy gracefulness of the other. He remained at Rome three years, and on his return to France established himself in Paris, where his increasing reputation soon procured him the patronage of Louis the Fourteenth, and the bestowment by him of a pension, as well as many other marks of the royal favor.

Cousteau's first great work in Paris was the colossal group representing the 'Junction of the Seine and the Marne,' now in the garden of the Tuileries; in the same place are also four other Statues by this artist, two 'Nymphs,' a 'Chasseur' or hunter, and a colossal figure called the 'Metamorphosis of Atlas.' But his principal work is a group of the 'Descent from the Cross,' in Carrara marble, now in the Church of Notre Dame, generally called the 'Vow of Louis the Thirteenth,' a work of great pretensions and much merit. The statue of this monarch and his successor, which were formerly placed on each side of it, were unfortunately destroyed in 1831. In the Beauvais cathedral is a fine 'Monument of Cardinal Janson,' surmounted by his kneeling effigy, by Cousteau; and in the Cathedral at Sens is the Mausoleum of the Dauphin, son of Louis the Fifteenth, and his Dauphiness. This monument consists of a group of several figures, but its composition presents a very complicated allegory. The first is that of Conjugal Love looking mournfully on a weeping child, who is breaking a chain interwoven with flowers. Time, standing upon a quiver, has covered with his funeral veil the Urn of the prince, and is preparing to spread it also over that of the princess; the Genius of the arts and sciences, resting upon a globe, regrets the example which the world has lost; Immortality, holding a circle and a laurel, is occupied in collecting into a trophy the attributes of the Virtues, of which the dauphin and dauphiness were models; while Religion places on their urns

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a Crown of stars, symbol of the heavenly rewards destined for christian excellence.

GUILLAUME COUSTOU was born ten years later than his brother Nicholas, and was also a pupil of his uncle Coyseaux. He went likewise to Rome as a pensioner, and after his return to Paris, executed several works for Louis the Fourteenth, and the principal personages of the nobility. Those most celebrated are the ‘Two Grooms checking restive Horses,’ somewhat in the manner of the antique groups on Monte Cavallo at Rome, now at the entrance of the Champs Elysées, on two lofty pedestals; the Statues of the façade of the Château d’Eau, or Fountain of St. Martin, opposite the Palais Royal; and a grand bas-relief containing an equestrian Statue of Louis the Fourteenth, accompanied by Justice and Prudence, over the principal entrance of the Hôtel des Invalides. This bas-relief was injured during the Revolution, but has since been restored by Cartellier. Coustou executed also the colossal bronze figure of the ‘Rhône,’ for the monument of Louis the Fourteenth at Lyons, the corresponding figure of the ‘Saône’ having been previously finished by Nicholas. These two colossal statues, each supported upon a lion, are now preserved in the Hôtel de Ville at Lyons, but the statue of the king was destroyed during the Revolution. After the death of Louis the Fourteenth, Guillaume continued to enjoy the favor of the Duke of Orleans, and was appointed director of the Royal Academy of Painting and Sculpture, which office he retained until his death in 1746.

PIERRE LE PAUTRE, born at Paris in 1660, was, for many years director of the Academy of St. Luke at Rome; his name is immortalized in France by his group of ‘Æneas carrying his father Anchises, and leading his son Ascanius by the hand;’ his ‘Death of Lucretia;’ and ‘Apollo judging the race between Atalanta and Hippomenes;’ all of which are now at the Tuilleries.

EDMOND BOUCHARDON, born in 1698, belongs to the school

of Guillaume Coustou. Having obtained the prize of the Royal Academy in 1722, he became a pensioner at Rome, and remained ten years in the imperial city, where he employed his time, partly in studying the works of antiquity, but principally those of Raphael and Domenichino. He executed several busts at Rome, and was to have erected the Monument of Clement the Eleventh, but the orders of the king recalled him to Paris in 1732. Bouchardon's principal works were the Fountain of Grenelle, and the equestrian Statue of Louis the Fifteenth. The former is one of the finest in Paris. It was commenced in 1739, and finished in 1745, and is ornamented with Statues of the four Seasons, bas-reliefs applicable to each; a female figure representing the city of Paris, in the centre, and beneath, on each side, a river god and a nymph, personifying the Seine and the Marne. The Statue of Louis the Fifteenth, which was of marble, was placed in the Place Louis Quinze in 1763, but was overthrown in September, 1792, and the figure of Liberty erected in its stead. Bouchardon labored on this monument for twelve years with inconceivable perseverance; but he left it unfinished, and it was completed, after his death, by Pigalle. In the choir of the church of St. Sulpice, there are four colossal statues: one of our Saviour, St. Paul, St. Peter and St. John, by this artist, which are remarkable for simple grandeur, rather than for spirit or expression; and in the Royal chapel at Versailles, is a bas-relief of 'San Carlo Borromeo imploring Heaven to arrest the plague at Milan,' which has been much admired.

During this period as the opportunities for exercising art were on a grander scale, sculpture appeared to be in a more flourishing condition in France than in Italy. But in both countries the standard of taste had alike fallen. With Louis the Fourteenth terminated the grandeur of French sculpture, and under his successors, it suffered a rapid decline.

JEAN BAPTISTE LEMOINE, born at Paris in 1734, acquired much celebrity by a Monument dedicated to Louis the Fifteenth, by the states of Bretagne, in 1754; and the colossal equestrian

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Statue of the same prince at Bordeaux. He constructed also the Mausoleums of Mignard and of Crebillon.

M. FALCONET displayed at an early age a natural taste for the fine arts, and was assisted in his studies by Lemoine. He is particularly celebrated for his writings, and for his bronze equestrian Statue of Peter the Great, erected at St. Petersburg, by Catherine the Second, in the year 1782, in honor of her distinguished predecessor. His celebrated statue representing the Czar on horseback, as in the act of ascending a steep rock, stands upon a granite pedestal of great magnitude, being forty-two feet long at the base, thirty-six at the top, twenty-one thick, and seventeen high ; a bulk greatly surpassing in weight many of the boasted monuments of Roman grandeur.\* The monarch is in an Asiatic costume, crowned with laurels, and extends the right arm with graceful dignity, while with the left he holds the bridle of the horse, who rises on his hind feet in the attitude of stretching to attain the summit of the rock. The brazen serpent which is trampled on by the horse, is emblematic of opposition to the views of the monarch, but serves at the same time to give a proper equipoise to the statue ; the full and flowing tail of the horse, gently falls from the point of bearing on the serpent which is writhing with pain, and partially conceals it. The figure of the monarch is eleven feet in height, and that of the horse seventeen feet. The head of the hero, in which the features of the Czar's countenance are admirably expressed, was modelled by Madamoiselle Calot, an artist of merit ; and is admitted to be a striking resemblance of the original. In order to aid the inspiration of the artist, it is stated that a Russian officer, the boldest horseman of his time, rode daily the wildest Arabian of Count

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\* The pedestal of this statue is the largest mass of granite known to have been transported in modern times. It is computed to weigh upwards of fifteen hundred tons, and was conveyed from a marsh, distant four miles from St. Petersburg, by rolling it in a grooved railway upon balls of bronze.

Orloff's stud to the summit of a steep mound, where he suddenly reined in the animal, with his forelegs raised and pawing the air over the brink of the precipice.\*

**JEAN BAPTISTE PIGALLE.**—The most distinguished pupil of Lemoiné the elder, was Jean Baptiste Pigalle, born at Paris in 1714. He was the son of a carpenter who was employed about the royal buildings, and showed an early fondness for modelling, which at length gave him a desire for excelling in the art of sculpture. By the generosity of M. Coustou, he was enabled to visit Italy, and, on his return, he passed some time at Lyons, where he wrought a ‘Statue of Mercury,’ and brought it with him to Paris. This attracted the attention of the king (Louis the Fifteenth,) who purchased it, and commissioned him to make a ‘Venus,’ as its companion. Both these statues were presented by the king to Frederick of Prussia, and are now at Sans Souci.

In 1756, Pigalle, who had been previously received into the Academy, was commissioned by the king to erect a Monument to the memory of Marshal Saxe, in the Church of St. Thomas at Strasburg. It is his most celebrated production, and is a very fine specimen of the style of the French artists in the last century. It was finished in 1776, and consists of a group of five figures, and a pyramid of gray marble placed against the wall of the church, and terminating below in a few steps, on the lowest of which rests a sarcophagus. The Marshal, who, it will be remembered, commanded the French at Fontenay, in 1743, is represented in his own costume, in the act of descending the steps towards the tomb. On the right the symbolical animals of England, Holland and Austria, are flying from him in dismay ; on the left the banner of France is floating in triumph. The war-

\* The Alexandrine column, recently erected in honor of the Emperor Alexander the First, stands on the opposite side of the square, in front of the Winter Palace. It consists of a single shaft of red granite eighty four feet in height, exclusive of the pedestal and capital, and on the summit stands the figure of an angel with the cross in the left hand, and the right pointing towards heaven.

rior's eye is fixed with an expression of tranquil contempt on a figure of Death standing as a skeleton with an hour glass in one hand, and with the other opening the sarcophagus to receive him ; while a female figure, personating France, endeavors to restrain the Marshal, and at the same time to stay the threatening advance of Death. Hercules is in attendance with his club ; a Genius weeps over the inverted torch ; and military trophies are profusely introduced as accessories.

This elaborate monument (which was saved from destruction at the Revolution, by being concealed under bundles of straw, the church itself being used as a straw warehouse,) established his reputation, and in 1765, he was employed by the city of Rheims to erect a bronze pedestrian Statue of Louis the Fifteenth, which was destroyed in the Revolution. In the year 1780, he erected his only great work now in Paris, the Tomb of Henry Claude, Count of Harcourt, in Notre Dame. This consists of four figures, above the natural size. The lid of the tomb appears opened by a Genius, and the deceased, half issuing from it, stretches his arms towards his consort, who is rushing towards him. Inexorable Death, under the form of a skeleton, announces, by showing his hour-glass, that the time has elapsed — the Genius extinguishes his torch, and the tomb is about to close forever. His last work was a ‘ Girl pulling a Thorn from her foot ;’ this statue, and another representing a ‘ Boy holding a cage,’ from which a bird has escaped, were greatly admired for their delicacy and beauty. As an artist, Pigalle was entirely indebted to study and application ; he possessed talent rather than genius, and his conceptions were rather just than extensive.

**AUGUSTIN PAJOU.**—Another distinguished pupil of Lemoine was Augustin Pajou, (1730 — 1809.) He obtained the prize of the Academy in 1748, and went as pensioner to Rome, where he remained twelve years. In 1768, he exhibited a sketch of the ‘ Tomb of Stanislaus,’ king of Poland ; a Statue in lead, of the natural size, for the Duchess of Mazarin, representing ‘ Love as

ruler of the Elements ; and the figures in the pediments of the Palais Royal, representing Prudence, Liberality, Strength and Justice. Besides these, he executed also the Statues of Pascal, Turenne, Bossuet, Buffon and Descartes ; the sculptures of the Salle de l' Opera at Versailles ; the ornaments of the Palais Bourbon ; and those of the Cathedral of Orleans. Pajou's style was natural and manly ; he was elected one of the professors of the French Academy of Arts in 1767 ; and was subsequently a member of the French Institute.

Previous to the Revolution, the unfortunate Louis the Sixteenth was a patron of sculpture ; and had projected a collection of statues of the eminent men of the country, several of which were produced by Pigalle and Pajou, before the fearful period which impeded for a time the cultivation of art.

J. G. MOITTE, (1747 — 1810), was at first the pupil of Pigalle, after whose death he studied under Lemoine the younger. He obtained in 1768, the prize in sculpture for a Statue of 'David carrying the head of Goliah,' and consequently went to complete his studies at Rome ; but the climate proving unfavorable to his constitution, he was forced to return to Paris. Some of his principal works are an 'Ariadne,' a 'Vestal,' a marble statue of Cassini, and another of General Custines ; a bas-relief for the Tomb of General Leclève in the Pantheon ; another of 'France calling her Sons to her Defence,' now in the gallery of the Luxembourg ; and a third in the court of the Louvre, representing 'History inscribing l'An VI. and the name of Napoleon.' Moitte left many models unfinished at his death, among which were the equestrian Statue of General d' Hautpoul, modelled in plaster for the French government, and the large bas-relief for the Column at Boulogne ; the latter was commenced by the grand army assembled for the invasion of England, in 1804, but remained unfinished till 1841, when it was dedicated to Napoleon, and surmounted by a bronze Statue of the Emperor, in his coronation robes.

ANTOINE CHAUDET studied sometime at Rome, and returning to Paris in 1789, was employed in ornamenting many of the public buildings of the capital. His chief effort was the bronze colossal Statue of Napoleon, in Roman costume, which stood on the Column of the Place Vendôme until the year 1816, when it was taken down, and afterwards melted to form part of the bronze Equestrian Statue of Henry the Fourth, on the Pont Neuf, one of the finest ornaments of the city. The present ‘Statue of Napoleon’ in his own military costume, was placed upon the column in July, 1833, instead of the fleur-de-lis and flag staff, which were originally substituted for the Statue by Chaudet.

We cannot more appropriately close our brief account of the French sculptors than with the name of the Princess Marie d’Orleans, the late Duchess of Würtemburg, eldest daughter of Louis Philippe. Uniting classic taste with superior skill in her designs and execution, had her brief and brilliant life been prolonged, and had her genius received the impulse which necessity often gives, the many beautiful specimens which she succeeded in producing, assure us that she would have become one of the most distinguished artists of the age. Her *chef-d’œuvre*, a marble statue, the size of life, of Jeanne d’Arc, the inspired Maid of Orleans, now forms the principal attraction of the National Museum at Versailles. Influenced perhaps by feminine feeling as well as by national partiality, the princess has represented the heroine as a girl of gentle beauty, imbued with a sober and thoughtful patriotism, and inspired less by an adventurous enthusiasm, than by a calm and considerate sense of religious duty. The costume is that of a female and a knight combined ; and she stands with her eyes fixed upon the ground in deep meditation, her arms folded upon her bosom, striving as it were to shield herself behind the consecrated sword of France.

Nor can we omit to mention ‘The Enchanting Spirit,’ with expanded wings, which now kneels in supplication at the bedside of her much loved brother, the late Duke of Orleans, in the beautiful Byzantine chapel which has been erected on the site

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of the melancholy and sudden catastrophe which caused his death on the 13th July, 1842.

"In French sculpture as in painting," says a recent writer, "the modern school exhibits more of science than of feeling or invention. Like Poussin, the artists of the present day seem to have so long devoted their attention to the forms of the antique, that they have forgotten living nature. They have imitated faithfully the cold and correct lineaments, the canons of art; but have neglected that which breathes into Grecian statuary the breath of life — the essence which unites art to nature — in short, they fail to realize the sentiment of antiquity."

The respect which was paid to works of Art during the recent Revolution at Paris, evinces a degree of refinement and taste among the people, which are occasionally forgotten amid the turmoil of a popular victory. The patronage which had been most liberally extended to all classes of artisans by their unfortunate king, served undoubtedly in some measure to divest their minds of those feelings of indignation which were encouraged and excited by the ferocious leaders of the first Revolution, when, as we have seen, many of the finest works of art were wantonly injured or recklessly destroyed. Already, under the new administration, an improved arrangement and classification of the treasures in the galleries of the Louvre, or as it is now styled the Musée National, has been commenced — several valuable paintings have been discovered and restored — and we have now every reason to believe that Paris will soon again become, what she has for a long time been, the favorite residence of the artist and the amateur.

## CHAPTER XVI.

ENGLISH SCULPTURE — HISTORICAL SKETCH OF ENGLAND — MONUMENTS OF THE DRUIDS — ROMAN MONUMENTS — BAPTISMAL FONTS — MONUMENTS OF THE DANES — NORMAN MONUMENTS — EFFECT OF THE CRUSADES UPON ART — SCULPTURES AT WELLS CATHEDRAL — SEPULCHRAL BRASSES — CROSSES OF MEMORIAL — SEPULCHRAL MONUMENTS — DESTRUCTION OF WORKS OF ART IN ENGLAND.

THE original population of England is involved in obscurity ; but so far as can be traced by any authentic records of history, it seems to have consisted of a tribe of *Celtæ* or Celts, who migrated thither from the nearest shores of France and Flanders. These, in course of time, were compelled to evacuate the country and retire to Ireland, by another tribe composed of the *Cimbri* of the North ; and they, in their turn, were displaced by the *Scythians* or *Goths*, who, at a period long preceding the Christian era, had settled in that part of Gaul which is nearest to Great Britain, and acquired the provincial denomination of *Belgæ*. The island remained in a rude and uncultivated state until the middle of the Century preceding the Christian era, when *Cæsar* having overrun all Gaul by his victories, and being ambitious of carrying the Roman arms into a new world, then mostly unknown, took advantage of a short interval in his Gallic wars, and invaded Britain. His campaigns were attended with success ; and that portion of country now denominated England, with the exception of the mountainous regions of Wales, became a province of the Roman Empire. It appears from the early historians, that during the five centuries which elapsed under the Roman dominion, the native inhabitants had acquired the art of making arms, and of coining money ; and from the immense remains of foundations and mosaic fragments which have been dis-

covered in various parts of the kingdom, it is equally evident that that they also erected Temples, Courts of Justice, and public and private Edifices, in imitation of their foreign conquerors and probably with their assistance.

The earliest monumental remains in England, are artificial hillocks or mounds, formed either of earth or heaps of stones, and called Barrows. In these are sometimes found Vases, arms of various descriptions, amber beads, and arrow-heads ; but they possess little interest in a sculptural point of view.

The Druidical remains, those mystical altars of their sombre and imposing religion, rich in value and interest as they are to the archaiologist, bear the impress rather of mechanical power and skill, than of artistical taste. Their structures are entirely devoid of sculptured ornament, and the worshippers seem to have craved no other symbol of their Deity, than the sacred oak and the consecrated mistletoe.

Roman remains in England consist principally of foundations of buildings, tessellated pavements, and altars, urns, vases, and utensils, gems, coins and weapons, and ornaments of a great variety of descriptions.

A small sepulchral monument of stone, exhibiting both an inscription and effigy, was discovered by Sir Christopher Wren, while superintending the rebuilding of St. Paul's Cathedral. It is now among the Arundelian marbles at Oxford. The stone is so much mutilated that neither the words nor the figures can be satisfactorily made out ; the inscription however, commencing with the usual formula, D. M., for *Diis Manibus*, intimating a dedication to the Manes or departed spirit of the deceased, seems to record that the stone was erected by *Janueria Matrina* in memory of her husband, *Vivius Marcianus*, a soldier of the Second Legion. Pennant supposes it to represent a British soldier, probably of the Cohors Britonum, dressed and armed after the manner of the country. Several military monuments similar to this, were found in the latter part of the last century near Spitalfields, together with a great number of urns and Lachrymatory vases.

Some very interesting Roman antiquities have been obtained from the bed of the Thames. There is in the British Museum a Statue of 'Harpocrates,' in silver, about two inches and a half in height, discovered in the bed of the river in 1825, supposed to have been worn as an amulet, being suspended by a chain of gold, very delicately wrought; and in 1837, a number of Bronzes were discovered — one of them representing a priest of Cybele — another the god Mercury — the third appears to be a fragment of a Jupiter — and the fourth, which is also mutilated, is an Apollo, of remarkable beauty. Mr. C. R. Smith, who has given an interesting account of these bronzes in the *Archæologia*, conceives that they were probably the Penates or household gods of some opulent Roman family residing in London, and that they were not lost, but thrown into the Thames, after having been intentionally mutilated — a practice common among the early converts to Christianity.

The workmanship of the Roman altars and tablets found in Britain, is extremely rude, like that executed in Italy under the Gothic and Lombard kings. This observation applies particularly to the architectural and sculptural monuments which have been found at Bath, one of the principal Roman stations in England; here several altars have been discovered, bearing the inscriptions of Deæ Sulini Minervæ, and Deæ Sulinis, which evidently belonged to the Temples of Minerva and Diana in that city. Roman pateræ, made of fine red clay, and adorned with bas-reliefs, similar to those found in the vicinity of Rome, fragments of sculptured vessels, instruments used in sacrificing, lamps, rings, bracelets, and immense quantities of Roman bricks and tiles, have been discovered at Cambridge and Colchester, at which latter place the first Roman colony is supposed to have been established upon the island.

The richly sculptured Baptismal Fonts have become subjects of curious enquiry and investigation. The Saxons after their conversion to Christianity, appear to have had a close connection and intercourse with Rome; and it is recorded that for a considerable period, their artists were brought from Italy. These

would naturally imitate such ornaments as they had been accustomed to admire in their own churches; and some of the most ancient fonts have been evidently copied from vases, urns, and votive altars. The materials of which Fonts are generally composed, are stone and marble, yet there are several of lead, which are all circular in their form, and believed to be Norman. That at Ashover, in Derbyshire, is of stone, with leaden figures of the Apostles placed around it. The Norman Fonts are supposed to be the oldest in England, and are generally richly sculptured, oftentimes with grotesque figures of quadrupeds and birds. They are either square or circular, and are frequently supported upon legs or pillars, of which there is preserved a fine example in the Lincoln Cathedral. The greater part of the Saxon Fonts are round, many of them quite plain, while others are ornamented with mouldings resembling those which appear in the Saxon door-ways. A very ancient font still exists at the church of St. Martin, Canterbury, which is asserted to have been used at the baptism of King Ethelbert.

Sculptured stones have been discovered in many parts of the island, which are supposed to have been raised as Monuments to the memory of their warriors. A very remarkable example of this kind is situated near Forres in the county of Elgin, in Scotland, consisting of an upright stone, known under the denomination of ‘Sueno’s Pillar.’ It is cut from a block of granite of the hardest kind, measures about twenty-four feet in height and nearly four feet in width at the base, and is sculptured on one side with numerous figures of animals and men, and on the other, is a Cross included in a circle, at the foot of which are two gigantic figures apparently in the act of becoming reconciled to each other. Various have been the conjectures respecting the age and purport of this monument. Some have supposed, from the circumstance of the Cross being on the obverse side, that it was set up to commemorate the first Establishment of Christianity in Scotland; while others, and among them the Rev. Mr Cordiner, a distinguished northern antiquarian of the last century, are of opinion that it was raised in the year 1002, in commem-

oration of the peace concluded between Malcolm, king of Scotland, and Canute or Sueno, the Danish king ; the figures at the base of the cross having been sculptured to express that important reconciliation, while those on the adjacent edge of the obelisk, which are joined hand in hand and in attitudes of friendly communication, may allude to the compact of mutual confidence and security after the final expulsion of the Scandinavian adventurers from Scotland.

In the church-yard of Bew-Castle in Cumberland, there is a richly sculptured pillar, a monolith, twenty feet in height, supposed to be the sepulchral monument of a Danish king, killed in battle. At the bottom, on the west side, is sculptured in bas-relief the figure of a man bare-headed, habited in a robe which reaches to the middle of his legs, holding a bird, probably a hawk, in his hand. Immediately over this figure are the remains of an inscription in Runic characters, so much decayed that they are scarcely legible. Over this is another figure sculptured in relief, which, from the nimbus around the head, has been supposed to represent a saint ; directly above this are some faint traces of another inscription, and over this a third sculpture in relief, so much defaced that nothing more than the general outline can be distinguished. Bishop Nicholson supposes this to represent the ‘ Virgin holding the infant Saviour ;’ while Mr Lyson expresses the opinion that the figure on the left arm represents the ‘ Holy Lamb.’ The east and south sides are elegantly ornamented with foliage, fruit, flowers and animals, sculptured in bas-relief : one of the compartments on the north side is filled with chequer work, which has led some antiquaries to suppose that it may have been erected by the family of Vaux, which bear these symbols for their arms ; but Mr Hutchinson suggests that armorial bearings were not in use at the same time with the Runic characters. The commonly received opinion is that this also is a Monument in commemoration of the conversion of the Danes to Christianity.

To this period also is referred the remarkable Monument in the church-yard at Penrith, in Cumberland, called “ the Gi-

ant's Grave," consisting of two stone pillars about fifteen feet asunder, eleven feet six inches in height and nearly five feet in circumference at the base, where they are mortised into round stones embedded in the earth. The space between them is enclosed by four thin semi-circular stones, two on each side, three of which are rudely sculptured with figures in bas-relief. The pillars taper upwards; near the summits of each are the vestiges of a raised Cross, now nearly obliterated, and on the interior side of one is a rude delineation of some animal resembling a wolf.

The earliest sepulchral monuments of the Norman period consist merely of stone coffins, which were in common use with the wealthier classes, the lids of which were simply coped (*en dos d'âne,*) in the form of a ridge. These coffins were let into the ground no lower than their depth, which was the usual mode of interring people of consequence. The covering stone stood above the level of the pavement; and they thus became a memorial of the dead, as well as a receptacle for their remains. Monuments of this kind were generally quite plain; but when they bore an inscription, it ran round the edge of the covering stone. They were sometimes charged with decorative carvings, and occasionally even with an Effigy of the deceased, which was sculptured on the covering slab in low relief, and the figure level with the surrounding margin. A specimen of this kind, probably a very early one, remains, though in the last stage of dilapidation, in the cloister at Westminster.

At the close of the tenth, and commencement of the eleventh century, an opinion was prevalent in Europe that the thousand years mentioned by St. John in revelation were accomplished; that Christ was soon to make his appearance in Palestine to judge the world; and consequently that journeys to that country were in the highest degree meritorious. In the year 1095 a Council was assembled at Clermont, in France, for the purpose of uniting all the princes of Christendom against the Mahometans, who profaned the Holy City, and derided the sacred mysteries of Christianity. This Council produced the desired ef-

feet; men of all ranks flew to arms with the utmost ardor; a cross was affixed to the right shoulder by all who enlisted in the holy enterprise; and during the period of two centuries, Europe seems to have had no object but to recover or keep possession of the Holy Land. From these expeditions, extravagant as they were, beneficial consequences resulted to art, which had neither been expected nor foreseen. In their progress through countries better cultivated and more civilized than their own, the views of the European crusaders gradually enlarged; their prejudices subsided; new ideas crowded into their minds, all tending to dispel barbarity and ignorance; and, on their return from the Holy wars, desirous of imitating the magnificent specimens of art which they had seen, particularly at Constantinople, which was at this period the greatest as well as the most beautiful city in Europe, they began to decorate their ecclesiastical structures with rich foliage, and to introduce statues against the columns, a specimen of which style is still remaining in the Rochester cathedral, one of the oldest ecclesiastical edifices in England.

The effigies in the Temple Church, London, nine in number, known as the Knight Templars, a body of men called into existence also by the Crusades, are deeply interesting as works of art, from the correct idea they furnish us of the state of sculpture at this early period. Four of these figures are represented with the legs crossed, a position in which those were buried who had devoted themselves to the service of the Holy War, and one is in the act of drawing a sword. These figures are supposed to have been collected from various places, and to have been laid in their present position long after the deaths of the persons whom they represent.

The first example that occurs in England of a monumental figure in royal costume is that in the Worcester Cathedral of king John, who died in the year 1216. The inscription 'Johannes Rex Angliae,' is now almost illegible. The figure is of the size of life, extended upon the tomb; in the right hand a sceptre, and in the left, a sword with its point in the mouth of a lion couchant at the feet. From this period, sculpture continued to

be practised with great zeal and success ; and during the reign of Henry the Third, (1216 — 1272) efforts were made deserving of respect and attention.

The first specimen of magnificent and varied sculpture, united in a series of sacred history, and of which the general idea is supposed to have been brought from the East by the Crusaders, is to be found at Wells Cathedral, which was erected by Bishop Joceline in the year 1242, at the same period that Nicolo Pisano was engaged in restoring the art of Sculpture in Italy. The whole fabric exhibits specimens of the different styles of architecture which prevailed between the twelfth and fifteenth centuries. The most interesting portion is the west front, which is universally acknowledged to be one of the most imposing examples of architectural and sculptural workmanship in England. Above the west door are reliefs of the Creation and the Deluge, and of some of the principal events in the Life of the Saviour. Above these are a great number of niches and canopies with statues of apostles, popes and princes, and the pediment is adorned with a bas-relief of our Saviour come to Judgment, attended by angels and his twelve apostles. "The work," says Flaxman, "is necessarily ill drawn, and deficient in principle, and much of the sculpture is rude and severe ; yet, considering the circumstances under which it was produced, that there were neither prints nor printed books to assist the artist ; that there were no anatomists, and that the small knowledge of geometry and mechanics was confined exclusively to two or three learned monks, it possesses a beautiful simplicity, an irresistible sentiment, and sometimes a grace excelling many of the more modern productions."

Sepulchral brasses appear to have been adopted about the middle of the thirteenth century. The earliest specimens are extremely beautiful, and were probably all engraved in England, although the metal itself was imported from Germany and Flanders, there being no manufactory of brass in England till the year 1639. The number of brasses which now remain in England, though still considerable, is very small compared with what

it once was. Many were destroyed at the suppression of the monasteries in the reign of Henry the Eighth; many have been torn up and sold as old metal; but the greatest destruction of them took place during the predominance of the Puritans, who regarded them as emblems of superstition.

The effigy on a monumental brass is generally represented recumbent on the back, with the hands on the breast, placed palm to palm, in the attitude of prayer; and occasionally the figure is represented standing or kneeling. The head usually rests on a cushion, which is sometimes supported by an angel on each side. Military men are generally in full armor; ecclesiastics in the vestments peculiar to their orders; and ladies have frequently a small dog lying at the feet. The inscriptions upon the brasses are interesting and curious; some in the Gothic characters are extremely elegant. Most of the early ones are in Latin; many of those from 1350 to 1400 are in French; English inscriptions afterward became more common, but Latin still continued to be frequently used.

A new species of monument occurs in the reign of Edward the First (1272—1307). These were crosses of memorial, which the king caused to be erected at the different stages where the body of his beloved queen Eleanor had rested on the way from Nottinghamshire to its interment in Westminster Abbey. The first Crosses were simple in their construction; and, if composed of stone, consisted merely of a single shaft, but slightly elevated. Gradually they were converted into small structures or buildings of various forms, and adorned according to the taste and liberality of the founders. Mr Gough states that there were originally fifteen Crosses erected by king Edward as memorials of conjugal love, of which only three are now remaining, one at Geddington, one at Northampton, and one at Waltham in Hertfordshire.

The Cross at Geddington is of a triangular form, elevated on eight steps, and divided into three compartments; the first or lower one is solid, covered with ornamental sculpture, each face divided into six panels, attached to which are six shields, charged

with the arms of England, Castile, Leon, and Ponthieu. Above this is an embattled turret, from which rise six pillars, supporting as many decorated canopies. Beneath these are placed three statues of the queen, disposed in such a manner that the pillars at the angles directly intersect the front of each figure. The Cross at Northampton is of an octangular form ; it is also raised on eight steps, and, standing on elevated ground, assumes a very imposing appearance.

The Cross at Waltham, perhaps the most beautiful of all these memorials, had fallen so much into decay, that in a few years nothing would have been left of it but the name. Fortunately the attention of some individuals who took an interest in the preservation of the monuments of antiquity, was called to this while it was yet time to save something of its form and matter. It was resolved, a few years since, to repair the monument ; and, we are happy to add, that the restoration is considered to be perfectly satisfactory.

The village of Charing was adorned with a Cross of an octagonal form, in the pointed style of architecture, and ornamented with eight statues, this being the last spot where the body of the ‘*Chère Reine*’ (from which some pretend that the village derived its name) rested on the way to Westminster ; but it was pulled down and destroyed by the populace in the year 1648, in their zeal against superstitious edifices ; and, after the Restoration, an equestrian Statue of Charles the First was substituted in its place.

A marked change in the style of sepulchral monuments took place at this period by the general adoption of the Altar-tomb, a flat raised table on which the recumbent effigy was placed. The sides of these tombs were panelled and filled with shields of arms ; and within the space of a century, niches were added, containing effigies of the family of the deceased.

Queen Eleanor’s monument on the north side of the Confessor’s chapel at Westminster, consists of an altar-tomb of gray marble, having the sides and two ends divided into a series of sixteen ornamental niches, highly ornamented, each containing a shield,

on which are carved alternately the arms of England, of Castile and Leon, and of Ponthieu. On a table of brass gilt reposes the effigy of the queen, the head bearing a coronet of simple form, from which flows the hair, in large ringlets over each shoulder. The hands are gracefully disposed, the left passing over the bosom, whilst the right formerly contained a sceptre, which now no longer remains; the drapery is long, flowing, and tastefully arranged; the features are those of a young and beautiful female, the countenance open, mild, ingenuous and noble. The canopy surmounting the whole is of wood, and evidently of much later design than the rest of the tomb.

The monument of Edward the Black Prince, so called from the color of his armor, erected in the year 1376, in the Canterbury cathedral, consists of an altar-tomb of gray or Sussex marble, richly sculptured with coats of arms and other ornaments, on which reposes the figure of the warrior in copper gilt, with the face displayed, but the remainder of the body cased in armor. Over the tomb is a wooden embattled canopy carved and painted, and suspended over this are some of the actual weapons and other armor of the Prince: his gauntlets, his helmet and crest, a surcoat of velvet elaborately adorned with gilding and embroidery, and the scabbard of his dagger, displaying the arms of France and England.

The monument of Edward the Third, standing on the south side of the Confessor's chapel at Westminster, consists of an altar-tomb of gray Petworth marble, decorated with twelve niches, in each of which are small figures of brass, beautifully wrought, representing the children of the monarch. The six on the north side have been unfortunately destroyed. On a table of brass gilt reposes the effigy of the king in the same metal, attired in richly embroidered robes, surrounded by a shrine, consisting of various small figures, each surmounted by very beautiful tabernacle work, and the whole terminating over the head of the statue in a rich Gothic canopy.

Another important feature in the monumental architecture of this period is the introduction of the Canopy; this was probably

suggested by the Catafalco, which at this period had become common in Italy, and being united with the altar-tomb, the mode of sepulture became, as Mr King expresses it, "a sort of perpetual lying in state." A fine example of this kind of monument is that of Archbishop Grey, in York cathedral.

During the long and prosperous reign of Henry the Third, the higher branches of sculpture were liberally encouraged, and few sacred edifices existed which did not receive additions and decorations. The greater part of Westminster Abbey was rebuilt in the lofty elegant style by which it is characterized ; the first stone of the Chapel of the Virgin was laid in the year 1220 ; in 1245 he ordered the church to be enlarged, and the lower with the eastern portion to be constructed anew ; and in 1269 the edifice was opened for divine service, and the body of Edward the Confessor, to whom the Abbey was principally indebted for its prosperity, was deposited in a splendid Shrine, executed by Pietro Cavalini, which although now much dilapidated, still bears marks of its ancient splendor. The screen of Edward the Confessor's chapel is adorned with several statues, and with fourteen legendary hieroglyphics respecting the Confessor, executed in bas-relief.

In this chapel stands the celebrated Coronation chair of England, commonly called King Edward's chair, having been brought from Scotland by that monarch in the year 1296, after the defeat of John Baliol. It is of solid oak, curiously carved and painted, supported at each of the four corners by a lion ; and enclosed within the frame-work under the seat, is the far-famed stone, commonly called "Jacob's Stone," whereof history relates many curious and interesting legends and traditions.

The workmanship and materials of the lofty and magnificent Tomb of Henry the Third, are similar to those of King Edward's shrine. The statue of King Henry, which lies upon the tomb, is said by Walpole to have been the first ever cast in England, but he gives no authority for his assertion ; and the performance has been justly criticised as exhibiting a more studied expression of simple dignity than could well have resulted from a first attempt.

The monument of Henry the Fourth and his queen, Joanne of Navarre, standing on the north side of Trinity chapel in the Canterbury cathedral, directly opposite to that of Edward the Black Prince, was erected about the year 1412. The tomb and effigies are entirely of alabaster ; the king and queen are represented in royal robes, with coronets on their heads ; the feet of the former rest against a lion couchant ; and on each side of the queen, the head of a small animal appears from underneath the folds of the drapery. Both the heads rest on a double cushion, supported on each side by an angel. There can be but little doubt that this monument was the workmanship of one of the ablest artists of the time ; and as the features have sustained but little injury, and are marked with that decided character which belongs to a portrait alone, we may fairly conclude that the artist has transmitted to us a faithful representation of the features of the royal personages.

The sepulchral architecture of this period is truly magnificent. The canopies, already mentioned, were increased in size beyond the limits of the tomb they were intended to cover, until they expanded into enclosures sufficiently capacious to serve as chapels for celebrating masses for the deceased. The most elaborate specimens of Gothic art are displayed in some of these Chantryes, as they are called, which add greatly to the effect of many of the English cathedrals. That of Bishop Wykeman, within a chapel of open work, at Winchester, is one of the earliest examples of the kind. This monument is of alabaster, occupying the centre of the chapel, and is finished on every side. On the upper table is an Effigy of the bishop in his pontificals, with his crosier resting on his left arm ; the hands are uncovered and joined on the breast in the attitude of prayer ; the head rests on a double cushion supported at each corner by an angel, and at the feet are the figures of three priests. Henry the Fifth is the only English monarch distinguished by a monument in this style. His Chantry is raised above the ambulatory at the eastern extremity of Westminster Abbey, and is surpassed by no work of the age, either in execution or design.

Three specimens of sculpture executed in the reign of Henry the Sixth, deserve to be particularly noticed. The large and well designed Statues of the king and Archbishop Chicheley, in two niches over the principal entrance of All Souls College at Oxford, of which they were the founders; the Arch in Westminster Abbey passing from the back of the tomb of Henry the Fifth over the steps of Henry the Eighth's chapel, adorned with upwards of fifty Statues; and thirdly, the Monument of Richard Beauchamp, Earl of Warwick, in St. Mary's church, Warwick. The last was erected under the superintendence of William Austin, an English metal founder of this period, and is pronounced by Mr Gough to be one of the most beautiful of its kind in the kingdom. A gilt bronze figure of the Earl in the act of prayer, lies on a richly ornamented marble pedestal, around which are several beautiful small gilt bronze Statues, standing in niches, supporting canopies over them. The entire Tomb is surmounted by a hearse of brass hoops, gilt, forming a canopy over the effigy; and on the extremities of the poles are engraven the arms of Beauchamp, of France and England, and of St. George. "The figures," says Flaxman, "are so natural and graceful, and the architecture so rich and delicate, that they are excelled by nothing of the same kind done in Italy, at this period; although Donatello and Ghiberti were both living when this tomb was executed, in the year 1439."

The Chapel of Henry the Seventh in Westminster Abbey, commenced in 1502, and finished in the space of ten years, is a wonderful example of the astonishing estimation and employment of sculpture in England before the Reformation. The exterior is adorned with fourteen octagonal towers, jutting from the building at different angles, and ornamented with a profusion of sculpture. The ascent to the inside of the chapel, which is slightly elevated above the ground floor of the Abbey, is formed by steps of black marble under a stately portico. The gates are of brass, most curiously wrought; and the shafts of the arches spring with magical lightness towards the fretted roof, which is most gorgeously elaborated with an astonishing variety of fig-

ures. The stalls and reading-desks are of oak, beautifully carved, as are also the seats, with groups of bacchanalians, fiends and monsters, bordered with clusters of fruits, and flowers and foliage.

The statues of the early period of English sculpture are mostly of a coarse and perishable stone, and are consequently many of them in a defaced condition. The second period indicates improvement; and although the custom still prevailed of placing the figures upon their backs, a posture at once rigid and ungraceful, yet a better light had evidently dawned upon the artists; they strove to overcome the difficulties under which they had labored, and a perceptible improvement is discernible in the repose of the countenances, the folds of the drapery, and the surrounding ornaments. To this period belongs the magnificent Monument of Henry the Seventh and Elizabeth his queen, at Westminster, by whose marriage the disastrous contentions between the rival houses of York and Lancaster were terminated. Sculpture and architecture appear to have been advancing together, and there is accordingly a uniformity between the chapel and the tomb. Pietro Torreggiano, a Florentine sculptor of very superior talent, but, as we have seen, of a fierce and ungovernable temper, assisted in the construction of the tomb, which was particularly described by the king in his will, and finished by his son Henry the Eighth. The pedestal of the tomb is of black marble, but the figures, pilasters, bas-reliefs, and devices which adorn it, are all of copper gilt. The effigies of the royal pair, designed in a style of great simplicity, lie upon the tomb with their hands raised in the attitude of prayer. On the angles are figures of angels seated, and at the ends are the royal arms and quarterings, while on each side are boldly sculptured wreaths of fruits and flowers, enclosing circular plates of cast-metal, on which are whole length figures of the king's patron-saints. The Tomb of Margaret Beaufort, Countess of Richmond and Derby, and mother of Henry the Seventh, is also ascribed to Torreggiano.

The Screen surrounding the tomb of Henry the Seventh is a

fine specimen of what is technically termed “founding in open work;” and being the production of native artists, furnishes us with a decided proof of the improved state of art at this period. It is of brass and copper, of an oblong form, designed in the pointed style of decoration, and at each angle rises an octagonal tower, with an arched doorway surmounted by a rose, and a shield of arms. A projecting cornice and parapet, ornamented with the royal badges, form the summit; and at the sides, between the two divisions into which the upright compartments are separated, is a long inscription to the memory of the monarch.

The monumental chapel or chantry of Arthur, eldest son of Henry the Seventh, who died in the seventeenth year of his age, was probably erected at this period in the Worcester cathedral. It is of an oblong form, richly ornamented on three sides with open screen work, and the pillars are adorned with a number of small statues, with shields, roses and other figures, emblematic of the houses of York and Lancaster. On the eastern end stands the Tomb of Prince Arthur, ornamented with five figures; in the centre, the Saviour; on the right hand, two kings in their robes; and on the left, another similar king and a warrior in armor. Over the statues are richly wrought canopies.\*

The reign of Henry the Eighth (1509—1547) forms a new epoch in the arts, as it did in the religion of England. Henry’s education had been that of a scholar, rather than of a prince; and at the commencement of his reign he encouraged the arts of architecture and sculpture. He was a patron of the celebrated Holbein; was the first of the English monarchs who formed a gallery of pictures; and made liberal offers to Raphael and Primaticcio to visit England and adorn his palaces with their works; but unfortunately the arrangement was not effected. He however ordered a magnificent sepulchral Monument in bronze to be constructed for himself and his queen, rivalling in splendor

\* To preserve these figures from destruction, they were covered over with plaster, probably in the reign of Elizabeth, and remained thus unknown till the year 1788, when, as the church was undergoing some repair, the plaster was removed, and they were once more exposed to view.

any contemporary work of the kind in the world. It is a loss to the arts that this Tomb never was completed. Although not so extensive as that designed by Michael Angelo for Pope Julius the Second, yet in richness and the number of figures, it would have greatly surpassed it. The sculptures were to have consisted of the effigies of himself and his queen Jane Seymour, the size of life, an Equestrian Statue of the king completely armed, figures of saints, prophets and angels; and over the whole a decorated triumphal arch. The artist selected for this great work was Benedetto Rovezzano, and much of the sculpture was already executed; but, at Henry's death, the work was discontinued, and the whole was finally melted down, by order of the Parliament, in 1646.

From the reign of Henry the Eighth to that of Charles the First, a period including the reigns of Edward the Sixth, Mary, Elizabeth, and James the First, the practice of the art of sculpture fell into comparative neglect; and during the religious animosities and party violence that prevailed, works of art, and more especially works of sculpture, were wantonly destroyed. In the year 1538, Henry the Eighth issued an injunction that "all images which had been worshipped, or to which idle pilgrimages had been made, should be taken down and removed from the churches;" in the reign of Edward the Sixth, in the year 1540, a statute was enacted that "all persons having in their possession any images of stone, timber, alabaster or earth, graven, carved or painted, which heretofore had been taken out of any church or chapel, shall cause them to be defaced or destroyed, on pain of fine and imprisonment;" in the year 1558, the first of the reign of Elizabeth, an edict was issued to the clergy and laity that "they should take away and destroy all shrines, pictures, and all other monuments of superstition, so that there should remain no memory of the same;" and in the year 1571, the Convocation gave the final blow to paintings in churches, by enacting that the interiors of all ecclesiastical edifices should be "whitened;" the consequence of all which enactments was the destruction of thousands of British works of art, both in paint-

ing and in sculpture. “Had the popes of the fifteenth and sixteenth centuries been actuated by the same iconoclastic fury against the remains of Greek and Roman superstition, where,” exclaims Flaxman, “would now have been the Apollo, the Venus, and the Laocoön ?”

The monumental structures of this period plainly indicate a decline in the art of sculpture. The one erected to the memory of Queen Elizabeth by James the First, at Westminster, though lofty and magnificent, has been rendered merititious by painting and gilding ; that of her rival and victim, Mary of Scotland, is in better taste, and the figure, which is of white marble, is more delicate. Artists still adhered to the recumbent position ; and the advance which those of the preceding reigns had gained in quietness of expression and variety in the flowing folds of the drapery, was retarded rather than increased by the introduction of numerous figures, either recumbent or kneeling in the attitude of prayer.

## CHAPTER XVII.

THE ACCESSION OF CHARLES THE FIRST — COLLECTION OF THE DUKE OF BUCKINGHAM — EPIPHANIUS Evesham — NICHOLAS STONE — HERBERT LE SOEUR — ART UNDER THE COMMONWEALTH — DISPERSION OF GALLERIES OF ART — CIBBER — GIBBONS — FRANCIS BIRD — VAN NOST — CHARPENTIÈRE — RYSBRACK — SCHEEMAKERS — ROUBILIAC — GUELFI — DELVAUX — VERSKOVIS — THE ACADEMY OF ARTS — FORMATION OF THE ROYAL ACADEMY — WILTON — BANKS — TASSIE — NOLLEKENS — BACON — ANNE SEYMOUR DAMER — FLAXMAN — ROSSI — CHANTREY — PRESENT STATE OF THE ART OF SCULPTURE IN ENGLAND.

THE accession of Charles the First, in the year 1625, promised a golden age to the fine arts in England. Deeply read in classical learning, familiar with the literature of Italy, and polished by foreign travel, few persons of his time were so thoroughly educated or so extensively informed. “He saw the arts,” says Mr Gilpin, “in an enlarged point of view; but the art of reigning was one of which he was ignorant.”

The principal personage of the nobility, who sympathized with Charles in his love of art, was the celebrated Thomas Howard, Earl of Arundel, “the Mœcenas,” as Evelyn styles him, “of the politer arts, and the boundless amasser of antiquities.” He began to collect statues and pictures about the year 1614, and employed many agents, both in Greece and Italy. Lord Arundel lived to see his treasures dispersed by the agency of unprincipled fanatics; but they were preserved to England, and have formed the nucleus of several valuable collections. The statues and inscribed marbles are, as we have already stated, at Oxford; the busts are principally at Wilton; and the Gems are the brightest ornament of the celebrated Marlborough collection.

The unrivalled Collection of works of art, with which Charles enriched his country, was founded immediately after his accession in 1625. The crown was in possession, at the time, of several pictures, some of which had been collected by Henry the Eighth. To these was now added the collection of Prince Henry, who died in the year 1612, at the early age of eighteen years ; and agents were sent into France, Spain, and Italy, to make further purchases. The Cartoons of Raphael were acquired in Flanders, through the instrumentality of Rubens; many persons attached to the court presented to the king pictures and rare curiosities for the royal gallery ; and Charles himself purchased, at a large price, the entire Cabinet of the Duke of Mantua, at that time considered the most valuable in Europe.

The munificent disposition of the Duke of Buckingham, to whom is assigned the credit of having directed the attention of the king to the study of painting, found a congenial occupation in the formation of a gallery of art ; and even tempted Rubens to relinquish to him, for the sum of ten thousand pounds, his collection of Italian paintings, chiefly of the Venetian school. After the sequestration of his son's property by the parliament in 1649, the Duke's pictures were sent over to the continent, and the greater part of them are now in the Imperial Gallery at Vienna.

In the eleventh year of his reign, king Charles established an Academy of Arts, the first that was projected in England, by which every aid was to be afforded that could ennoble the profession and exalt the character of the artists. The course of instruction embraced the arts, sciences, and foreign languages, mathematics, painting, sculpture, architecture, etc. Previous to this period, sculpture seems scarcely to have met with the encouragement which was bestowed on the sister arts. Few works were executed, with the exception of sepulchral monuments ; and few of these rose above mediocrity. The sculptor seems hardly to have been considered as an artist ; and in the construction of a monument, he who modelled the effigy is in no way distinguished from the rest.

**EPIPHANIUS EVESHAM.**—The first English sculptor of whom we have any account is Epiphanius Evesham, who had a good reputation at this period ; but, as it was not the custom of the sculptors to put their names on their works, it is impossible to identify any of his productions. The Tomb of Sir Francis Vere in Westminster Abbey, who died in 1609, is from no ordinary hand. The design represents four knights supporting a slab on which is laid the armor of the deceased, whose effigy lies beneath ; this is indeed borrowed from the monument of count Engelbert of Nassau, at Breda ; but the individual figures are original and of great beauty, especially the heads, or at least such of them as have escaped the wanton mutilation with which they have been assailed. The Monument of Lord Norris, in the same locality, who died in 1601, is one of those gorgeous canopied mausolea, which it was still the fashion to erect. Around it devoutly kneel the warlike figures of his six sons, all highly distinguished in arms. Some of them also are irreparably mutilated ; but those which remain entire, are remarkable for their expression. In one of them the fervor of devotion is wonderfully personified — even the very hands are eloquent.

**NICHOLAS STONE** was one of the most celebrated sculptors of this period, and was for many years chiefly employed in making monuments for the nobility and gentry. In 1619 he was appointed master mason for building the new Banqueting House at Whitehall ; and in 1625, at the accession of king Charles, he was appointed master mason of Windsor Castle. His works are by no means above the general level of the period, a few works of art. They are to be identified by an account he has left of them in his own hand writing ; and are remarkable for the transition they display from the ancient to the modern style of monumental compositions. Mr Sutton's Tomb at the Charter House, designed in conjunction with Jansen, a Dutch architect, in 1615, is of the former class, and contrasts strongly with that of Sir Dudley Carlton at Westminster, executed in 1649. In 1641 he erected a monument to the Earl of Ormond, at Kilkenny, in Ireland ; in the

following year one to Henry Howard, Earl of Northampton, in Dover Castle ; and another at Westminster Abbey to the memory of Speneer the poet, at the expense of Anne, Countess of Dorset. He made also for the Old Exchange, at London, four Statues — Edward the Fourth, Riehard the Third, Henry the Seventh, and Queen Elizabeth, whieh latter was afterwards removed to Guildhall gate. Stone's best work is the Statue of Sir Franeis Hollis, youngest son of the Earl of Clare, also at Westminster, which is so far superior to his own general taste and that of the age, that Walpole supposes the design to have been suggested by the Earl himself ; but however this may be, the graeeful *pose* of the figure, and the high finish of the work must eertainly be due to the artist. Stone died in 1647, at the age of sixty-one, leaving three sons, Henry, Nieholas and John, who, even with the advantages of four years' study in Italy under Bernini, never attained the reputation of their father.

**HERBERT LE SOEUR.** — Several foreign sculptors of reputation came over to England during this reign to share the patronage which was freely dispensed to the professors of art ; but, with one or two exceptions, they were not very eminent for their classical taste. The most celebrated of these was Herbert le Soeur, a pupil of John of Bologna. He arrived in England about 1630, and executed many works in bronze, of which yet remain the Statue of William, Earl of Pembroke, in the picture gallery at Oxford, and the equestrian Statue, at Charing Cross, of Charles the First,— a happy memorial of one of the most enlightened and munifieent patrons of art England has ever known.\*

\* This statue was cast in 1633, at the expense of the Howard-Arundel family, and was the first equestrian statue erected in Great Britain. It was not set up until after the civil war broke out, when it was of course seized and condemned to destruction by the parliament ; but the brazier to whom it was sold, John Rivet, with orders to break it up, concealed it under ground until the restoration of Charles the Second, when it was erected in its present position, in the year 1679, on a pedestal executed by Grinling Gibbons.

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From the year 1653 to 1660, Oliver Cromwell ruled as sole governor of the Commonwealth, under the title of Lord Protector ; and had it not been for his exertions, seconded only by those of General Lambert, every vestige of the arts that could have been torn from the British soil, would have been eradicated. " So extraordinary," says Mr Taylor, " was the delusion over people's minds at this season of exasperated feeling, that they appear to have believed it a matter of course, that a love of the arts was direct testimony of the tyrannical disposition of those who entertained that feeling ; and sculpture and painting consequently remained under the Commonwealth in a complete state of abeyance : the ill fortune that appears always to have attended their course in England, seemed now to have completely achieved its final triumph." During the Interregnum however, there appears to have been erected one Monument in Westminster, which proves that sculpture was not entirely neglected : it is to the memory of Colonel Edward Popham, one of Cromwell's generals, and Anne, his wife, whose Statues in white marble, stand under a lofty canopy, resting their arms in a thoughtful posture upon a marble altar.

In July 1660 it was resolved by Parliament to sell by public auction the entire private property of the king, (Charles the First) including all his statues and pictures. The sale took place in that year, and in the year 1663 ; it attracted vast numbers of agents from foreign princes ; and the greater part of the noble works of art which king Charles had collected, were scattered over Europe. The joyless spirit of the puritans could not sympathize with what they regarded as the over refinement of life ; and the collections of the Earl of Arundel and the Duke of Buckingham experienced a similar fate.

Sculpture, during the reign of Charles the Second, was at a very low ebb in England. The knowledge of the art, which had been called forth and encouraged in the days of Charles the First, was suffered to remain comparatively dormant under his son ; and its humble efforts were almost exclusively applied to decorations. Under these disheartening circumstances, we find

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however, two artists, Cibber and Gibbons, whose genius and talent entitled them to be enrolled in the rank of sculptors.

C. GABRIEL CIBBER (1630 — 1700) was a native of Holstein in Germany, and came over to England a short time previous to the Revolution. Having displayed a taste for sculpture, Charles the First sent him, at his own expense, to pursue his studies at Rome; and on his return, he was employed by the Devonshire family, principally at Chatsworth, where are still to be found many of his productions. Here he sought to revive the scenes of classical romance; and ornamented the groves and fountains with groups of mythological divinities, cut in freestone, the greater portion of which have long since yielded to the influence of time and climate. Cibber also received commissions from the government, and was employed to execute the bas-reliefs on the western side of the pedestal to the Monumental pillar erected during the reign of Charles the Second, in commemoration of the fire which destroyed a great portion of the city, in the year 1666.

This column, which is of the Doric order fluted, rises to the height of two hundred and two feet from the pavement; the diameter of the shaft is fifteen feet, and it stands upon a pedestal rising to the height of forty feet, on one side of which, is the bas-relief by Cibber, representing the city in flames, and the inhabitants in frightful consternation.\*

At that time it was the custom to decorate the lawns and gardens of the palaces of the nobility with large vases; Cibber sculptured one of those at Hampton Court; and carved also several of the Statues round the interior quadrangle of the late Royal Exchange, including those of king Charles the First, and Sir Thomas Gresham. He was also much patronised by Sir Christopher Wren, and was commissioned by him to carve the

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\* The original inscription on the Monument attributed the conflagration to the Papists, who were at that time objects of persecution and popular dislike. To the honor of the improved feelings of the age, this calumny has been refuted, and the obnoxious inscription is now obliterated.

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bas-relief of the ‘Phoenix rising from the flames,’ on the entablature of the southern front of St. Paul’s cathedral.

But the works which will immortalize Cibber’s name as a sculptor are the two figures of Insanity, in Portland stone, representing ‘Madness’ and ‘Melancholy,’ placed in the hall of the Bethlehem Hospital. They formerly adorned the entrance to the old Hospital at Moorfields, “and are,” says Cunningham, “the earliest indications of a distinct and natural spirit in sculpture; and stand first in conception, and only second in execution among all the productions of the island.”

**GRINLING GIBBONS.**—“The name of Grinling Gibbons,” (d. 1721), says Mr Taylor, “might stand in the ranks of genius under any sovereign.” Stoakes states that he was the son of a Dutchman, and that he lived in Belle Sauvage Court, Ludgate Hill, in the neighborhood of which was placed “the image of king Cadwollo, triumphantly riding on horseback, artificially cast in brass, to the fear and great terror of the Saxons.” In the year 1671, Gibbons was living in a solitary thatched house in Deptford parish, where he was accidentally discovered by the accomplished John Evelyn, the liberal and munificent patron of arts in England in the seventeenth century, carving a difficult and elaborate subject of Tintoretto, containing upwards of one hundred figures. Struck with the genius of the man, and the gentleness of his manners, Evelyn mentioned his discovery to king Charles, who requested that the artist should bring his work to Whitehall for his inspection; but neither his majesty nor the queen could appreciate its merit; and Gibbons was permitted to return with it to his humble lodgings. A brighter day however, was in reserve for him; and having been recommended by Evelyn to Sir Christopher Wren, he was engaged by him in the public service at St. Paul’s, and received a situation under the Board of Works; and he was afterwards employed to ornament the royal palaces, particularly Windsor. “At this period and for centuries before,” says Cunningham, “the art of architectural enrichment was much encouraged; and, as men of gen-

ius were employed, it was everywhere bold, lavish and magnificent. Fruits, flowers, stems and leaves were carved in continuous borders and entablatures, and thrown upon the walls and projections with a freedom and a variety equalled only by nature, and with a profusion which embellished but did not overwhelm the architecture." \*

Though the king received Gibbons and his works with little courtesy at first, the recommendation of Evelyn, and the good opinion of Wren, had their effect in due time. At Windsor he chiselled the fine bas-relief ornamenting the pedestal on which the equestrian bronze Statue of Charles the Second was placed in 1679; he sculptured also the pedestal of the Statue at Charing Cross, with the royal arms, trophies, etc. which has been much admired for the beauty of its proportions and the neatness of its execution; and was commissioned by the citizens of London to furnish the Statue of Charles the Second, for the Royal Exchange. This is in the Roman costume, placed upon a pedestal about eight feet in height, enriched with an imperial crown, a sceptre, sword, palm-branches, and other decorations, with a very flattering inscription to the king. The bronze Statue of the same monarch at Chelsea Hospital, of which he was the founder, and that of James the Second at Whitehall, habited in the costume of a Roman Emperor, are each the work of Gibbons. He constructed also a magnificent Tomb for Baptist Noel, Viscount Camden, at Exton, in Rutlandshire, with figures of Lord and Lady Camden, and bas-reliefs of their children. The Bishop's throne, of wood, at Canterbury Cathedral, and the Baptismal Font in St. James' church, Westminster, sculptured in

\* Very beautiful ornaments of papier maché and embossed leather, available instead of carving for architectural decorations, medallions, picture-frames, cabinet work, and similar purposes, have been recently produced in France and England, rivalling by their beauty and sharpness the most delicate carvings of Gibbons, while from the nature of the material, they are far less liable to injury. Figures and foliage are produced in every degree of relief; and when gilded or painted to represent the different kinds of wood, they are with difficulty distinguished from veritable carvings.

white marble, about five feet in height, are two of his celebrated productions. The shaft which supports the latter represents the Tree of Life, with the Serpent twining around it, and offering the fatal apple to Eve, who together with Adam reclines against it ; these figures, which are most delicately sculptured, are about eighteen inches in height. On the basin are three scriptural scenes in bas-relief, viz.: the ‘Baptism of the Saviour by St. John ;’ the ‘Baptism of the Eunuch by St. Philip ;’ and the ‘Ark of Noah,’ with the Dove bearing the olive-branch, the type of peace to mankind.

But Gibbons’ chief excellence lay in ornamental carving rather than in sculpture ; he executed the beautiful foliage in the choir of St. Paul’s cathedral, and the influence of his style is perceptible on many of Sir Christopher Wren’s churches. Walpole mentions a profusion of his carving at Burleigh, and a ‘Last Supper,’ in alto-relief, finely executed ; and at Chatsworth, Cunningham describes a net of game, “so exquisitely chiselled, that at the first glance one would imagine that the game-keeper had but just hung up his day’s sport upon the wall, and that some of the birds were still in the death-flutter.” Other works by Gibbons, in carving, exist at Houghton, at Southwick, and at Trinity College, Oxford ; but that which rivals them all in varied boldness and rich elegance, is at Petworth, the celebrated residence of the Lovain-Percy’s, from whom it has descended to the Earl of Egremont. A noble apartment sixty feet long, twenty-four feet wide, and twenty high, is profusely covered with a variety and richness of ornament, comprising festoons of fruits, flowers, shells, birds and sculptured vases, which seem scarcely to be within the range of art. Gibbons held the office of Master Carver to three sovereigns, Charles the Second, James the Second, and William the Third ; and in 1714 he was appointed Master Carver in wood, to George the First, which office he continued to occupy till his death in 1721.\*

\* It is gratifying to perceive that among the improving arts, that of wood-carving is becoming so decidedly favorite ; enjoying a patronage almost equal to that formerly awarded it, and producing works not un-

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The gradual decline of art during the reign of James the Second, had brought it nearly to its lowest level; and during the reign of William and Mary, it is difficult to find even the name of a sculptor. John Bushnell, who executed the Statues of the kings at Temple Bar, and Le Marchand, a native of Dieppe, who was much employed upon busts, seem to be the only artists in any credit.

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worthy of the revival of classical art. The works of Grinling Gibbons, whose very existence twenty years ago was known only to the initiated few, now have a large crowd of enthusiastic admirers; and the increasing taste for internal and external decorations, at present extending itself both in this country and in Europe, has rendered it necessary that a knowledge on this subject should be possessed by many of our artizans. From a very distant period, the church has claimed the noblest efforts of wood-carving. Stalls, screens, rood-lofts, pulpits, and a host of other ecclesiastical appurtenances continued, until the sixteenth eentury, to be produced in oak, from designs the most elegant that can be imagined, and with the masterly touch that so frequently accompanies devotion; and at the present day, similar objects are being repeated for various religious edifices, with a spirit and enthusiasm, whieh, to a certain extent, border upon that of the fifteenth eentury.

The art of wood-carving has of late years been carried to a great extent by the Swiss; and now constitutes one of the chief oeeupations of the inhabitants of the Bernese Oberland, and affords them ample means of remuneration. The individuals devoted to this art are simple peasants, the majority of whom have no other information of the world than what is to be found within the precincts of their native valley. The objects manufactured consist of vases, work-boxes, baskets, groups of animals, with figures of men, women and children, all delicately and elaborately sculptured. These objects are generally made of the wood of the sycamore, esteemed for its whiteness and tenacity; but they occasionally use that of the yew tree, which is found very suitable, not only on account of its tenacity, but also by the contrast of its colors, reddish brown and white presented by the old wood and the new, constituting a ground for the ornaments in relief formed in the body of the latter.

A machine for carving wood has been recently invented in England, by which the cost of the work does not exceed one fourth of that of the same labor performed by hand, the surface being left at once in a perfect state of finish and smoothness. Stone is worked with the same facility as wood, and the machine has been found equally effectual, though of course, less rapid, upon marble.

FRANCIS BIRD.—The only name of distinction in the profession during the reign of Queen Anne, is that of Francis Bird, who, at eleven years of age, was sent to Brussels, whence he went to Rome, and studied under Le Gros; and, at the age of nineteen returned to London, where he worked first for Gibbons, and afterwards for Cibber. He then took another short journey into Italy, and on his return commenced sculpture on his own account. His principal works are the bas-relief of the ‘Conversion of St. Paul,’ sixty-four feet long by eighteen in height, in the pediment of St. Paul’s Cathedral; the bas-reliefs under the portico; the Statue of Queen Anne, holding in her hand the emblems of royalty, and accompanied by figures representing Great Britain, Ireland, France and America, surrounding the pedestal, before the same cathedral; the Statue of Cardinal Wolsey, at Christ-church; a portion of the Monument in Fulham church for Lord Mordaunt; and the Monuments of the Duke of Newcastle, and Dr. Busby, in Westminster Abbey.

To this period are assigned the two colossal figures of ‘Gog and Magog,’ said to represent a Saxon and an ancient Briton, beneath the great western window at Guildhall. These statues are of wood, and hollow within; they each measure about fourteen feet in height; and being elevated on an octagon stone column, present quite a gigantic appearance. Mr Howe, whose researches have thrown much light on the history of these ancient relics, endeavors to trace their construction to the year 1707, and to an artist of the name of Saunders.

Private collections of ancient sculpture, and some of them very extensive, arose during the reign of Queen Anne. The most important of all, that of Mr Townley, which we have already mentioned, is now a main ornament of the British Museum.

VAN NOST visited England in the early part of the reign of George the First, and was first brought into notice by the Earl of Chandos, who employed him to execute the statuary and carved-work for his magnificent seat at Canons, Hertfordshire. Among his other productions at this period, was the fine bronze eques-

trian Statue of the king, originally cast as a decoration for the park at Canons ; but when this immense edifice was taken down, and the ornaments which could be removed were dispersed, this statue was purchased, and placed in its present position on Leicester Square. He was afterwards invited to visit Dublin, where he modelled for John Whaley, Esq. a Lion couchant, which was placed over the principal entrance to that gentleman's mansion at St. Stephen's Green ; and superintended the construction of the celebrated equestrian Statue of William the Third, on the College Green. The horse is well designed, and there is an air of command about the monarch, attired in the garb of a Roman general, without a helmet, his brow adorned with laurel, and a solemn dignity about the whole, superior to that in the Statue of Charles at Charing Cross.

**ADRIAN CHARPENTIÈRE.**—Charpentière was for some years the principal assistant to Van Nost, and, during the latter part of his life, kept a manufactory in Piccadilly for casting leaden statues, with which it was the fashion at this period for gentlemen to decorate their pleasure grounds ; and which has given to it the title of “the leaden age of sculpture” in England. Under the reign of George the Second, the long neglected field of art began to assume a more promising character. Whatever may have been his own peculiar predilection for the refinements and elegancies of life, he considered it his duty, as a sovereign, to encourage art, for the advantage of his people and the glory of his country ; and in his endeavors, he was strongly seconded by the intelligent and cultivated partner of his throne. It was during his reign, that the first step was taken in England towards forming a National Collection of ancient works of art. An act was passed by parliament, in the year 1753, appropriating 20,000l. for the purchase of the library and extensive collection of articles of virtú belonging to the estate of Sir Hans Sloane ; and in the same year Montagu-house was obtained by government as a place for the reception of these treasures. The collection, well known as the British Museum, has since been grad-

ually increased to an immense extent by gifts, purchases, and bequests; and many valuable articles are frequently contributed to the different cabinets of this grand national depository. During this reign we find the names of Rysbrach, Scheemakers, Roubiliac, Guelfi of Bologna, Delvaux, and Verskovis of Flanders, an eminent carver in ivory.

MICHAEL RYSBRACH (1693 — 1770), was a native of Flanders, and in the year 1720 went over to England, where he distinguished himself by modelling small figures in clay. "Until Rysbrach's time," says Walpole, "monuments depended more on masonry and on marbles, than on statuary. Gothic tombs owed their chief grandeur to canopies and fretwork, to small niches and trifling figures. Bishops in cumbent attitudes and cross-legged Templars admitted no grace nor required any. In the reigns of Elizabeth and James the First, a single figure reclining at length on the elbow in robes or a sergeant's gown, was commonly overwhelmed and surrounded by diminutive pillars and obelisks of various marbles: and, if particularly sumptuous, of alabaster gilt. From the reign of Charles the First, altar-tombs or mural-tablets, with cherubims and flaming urns, generally satisfied the piety of families. The abilities of Rysbrach taught the age to depend on statuary for its best ornaments; and though he was too fond of pyramids for backgrounds, yet his figures were well-disposed, simple and great. Rysbrach soon became aware of his own merit, and, shaking off his dependence on the architect, he became more known, and more admired. Engagements crowded upon him, and for many years not a work in sculpture of any consequence was undertaken in England, that was not entrusted to his care."

His first great public effort was the bronze equestrian Statue of William the Third, which was made for the city of Bristol, and erected on Queen's Square in 1733. In 1735 he finished a colossal statue of George the Second for the parade of Greenwich hospital, and made also those of George First and Second at the old Royal Exchange. At Blenheim, also, in the library, is

a beautiful marble Statue of Queen Anne ; in Christ Church College, Oxford, one of Locke ; a ‘ Flora,’ from the antique, at Stourhead ; statues of the Duke of Somerset at Cambridge, presented by his daughters the Marchioness of Granby and Lady Guernsey ; of Charles, Duke of Somerset and his Duchess, in Salisbury Cathedral ; a statue of Dr. Radcliff, at Oxford ; and one of Sir Hans Sloane, in the Botanical Garden at Chelsea. He erected several monuments in Westminster Abbey, among which may be mentioned those of Sir Isaac Newton ; Admiral Vernon ; James Earl Stanhope ; Sir Godfrey Kneller ; John Gay ; Nicholas Rowe ; John Milton ; Ben Jonson ; and one to Daniel Pulteney, in the cloisters. He however obtained most reputation by his Monument to the Duke and Duchess of Marlborough, in the chapel at Blenheim Castle. They are represented with their two sons who died young, supported by Fame and History ; and in the lower part is a bas-relief of the Surrender of Marshal Tallard. Rysbrach’s busts were very numerous, most of them striking likenesses, and include those of many distinguished characters.

This enjoyment and monopoly of reputation was at length interrupted by the erection of Scheemakers’ monument to Shakespeare in Westminster Abbey ; and his fame was still further diminished by the more talented Roubiliac, who appeared shortly after. Finding his business materially decline, it only stimulated the industrious sculptor to greater exertions ; and, in the spirit of rivalry, he produced his three Statues of Palladio, Inigo Jones, and Fiamingo, at Chiswick ; and subsequently his chef-d’œuvre, the ‘ Hercules,’ at Stourhead, the seat of Sir Richard Colt Hoare. This athletic statue, seven feet in height, is a species of historical figure, a record of the English Gymnasium or amphitheatre for boxing. The head is copied from the Farnese Hercules, and the limbs are selected from several of the strongest and best built men in London, who were frequenters of the gymnasium.

PETER SCHEEMAKERS.—Of the early history of Peter Scheemakers, the successful rival of Rysbrach, but little is known.

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His biographer states that he was born in Antwerp in 1691, and that, about the year 1728, he made a journey on foot to Rome; thence, after a short stay, he travelled to England, where he arrived about the year 1735; he executed many important works in Westminster Abbey, among which may be mentioned the Monument to Shakspeare, on the pedestal of which are heads of Henry the Fifth, Richard the Third, and Queen Elizabeth, three principal characters in his plays; that to the memory of George, Duke of Albemarle; John Sheffield, Duke of Buckingham; Admirals Watson, Sir C. Wager, and Sir J. Balchen; Commander Lord Aubrey Beauclerk; and Doctors Chamberlin, Mead, and Woodward. He made also the Statue of Sir John Barnard at the old Royal Exchange; the Statues of Admiral Pocock, Major Lawrence, and Lord Clive, in the India House; the bronze Statue of Mr Guy, the benevolent founder of Guy's Hospital; and the bronze Statue of Edward the Sixth at St. Thomas's Hospital. Scheemakers sculptured also several busts, and was patronized to a considerable extent by the court at that time; though his works prove him to have been inferior to his two contemporaries.

LOUIS FRANCIS ROUBILIAC, the great star of sculpture in his day, was a native of Lyons in France; studied at Dresden under Balthazar, sculptor to the Elector of Saxony, and went to London in the year 1720, when he was about twenty-five years of age. The earliest notice of him as an artist, is under the patronage of Sir Edward Walpole, whose pocket book, containing several bank notes and valuable papers he accidentally picked up one night on returning from Vauxhall; he immediately advertised the circumstance, Sir Edward appeared as claimant, and besides rewarding the integrity of the young sculptor, recommended him to execute several busts for Trinity College, Dublin.

The first work that can with certainty be ascribed to Roubiliac, is the Statue of Handel, formerly placed in the Vauxhall gardens, but now in Westminster Abbey, representing the eminent composer in the act of rapturous meditation when the music

has fully awakened his soul. This statue, about which there is a pleasing air of life and reality, established his reputation ; and through the interest of his friend and patron, Sir Edward Walpole, he was employed on the monument of John, Duke of Argyll, in Westminster Abbey ; in this he has represented the noble warrior and orator expiring at the foot of a pyramid, on which History inscribes his virtues, while Minerva looks mournfully on, and Eloquence (which Canova pronounced one of the noblest statues he had seen in England), with her supplicating hand and earnest brow, deplores his untimely fall. The design of this monument attracted universal admiration, and Roubiliac's claims to the highest honors of the profession were at once admitted. The monuments in memory of the Duke and Duchess of Montague, at Broughton, in Northamptonshire, were immediately ordered, and though graceful in composition, they are deficient in that tranquil beauty, which every natural taste expects in monumental sculpture. Roubiliac was reckoned more successful in single statues than in groups, and among his best works may be mentioned his Statue of George the First, and that of Charles, Duke of Somerset, at Cambridge ; of George the Second in Golden Square, London ; and the Statues of Newton, and Shakespeare ; the former of which was chiselled for Trinity College, Cambridge, where it now stands, and the latter for David Garrick, to be placed in his garden at Hampton, whence it was removed, in conformity to his will, to the British Museum. The Sir Isaac, represented standing, holding a prism, in an attitude expressing thought and calculation, is far superior to the Shakespeare, though the artist doubtless exerted all his skill and fancy to embody the bard of Avon with a due proportion of genius. The splendor of his statues threw his busts a little into the shade ; but these are both numerous and excellent.

The monument of Mrs. Nightingale in Westminster Abbey, is perhaps better known than any of his works. It consists of three figures, the lady expiring by her husband's side, while he, with a look of astonishment, alarm, and horror, is represented in the act of springing forward to intercept the dart of Death, who under

the form of a skeleton emerges from an open door, enveloped in drapery. The idea of a husband endeavoring to shield a beloved wife from the approach of death, appeals to our sympathies, and the mind immediately comprehends it; yet it cannot be denied that, although the design is both striking and ingenious, it is more of a theatrical than a sepulchral composition.

SIGNOR GUELFI, a Bolognese sculptor, was invited to England by Lord Burlington, for whom he executed many works, both in London and at Chiswick. He possessed but few of the requisite qualifications of an artist; and was for some time employed at Easton Neston, the seat of Lord Pomfret, in repairing and restoring the antiques, which were afterwards presented by the Countess to the University at Oxford, where they are known as the ‘Pomfret marbles.’ He constructed also the Tomb of Mrs Cragg, at Westminster Abbey; and after a residence of about twenty years in England, he returned to his native city Bologna, where he died in 1742.

LAURENT DELVAUX accompanied Scheemakers into Italy, and on their return to England, after an absence of five years, got up conjointly the Monument to Dr. Chalmers, and that erected in honor of the Duke of Buckingham in Westminster Abbey. The figure of Time on the latter was executed by Delvaux; that of the Duchess by Scheemakers. He also copied some of the antique statues in bronze; and his bronze Lion on Northumberland House, is an evidence that his skill was by no means inferior to that of his coadjutor.

JAMES FRANCIS VERSKOVIS was a Flemish sculptor, who, as Walpole informs us, at an early age visited Italy, and settled at Rome, where having been much employed by English travellers, he concluded he should make a fortune in England; but the result of the experiment fell far short of his expectations. He carved entire figures and vases with much taste and judgment, in ivory, and worked also in wood; but was not much encouraged.

Previous to the reign of George the Third, who ascended the throne in the year 1760, the cultivation of English art and English artists, was, to use a too expressive phrase, unfashionable ; and “the anti-English prejudice,” says Mr Taylor, “had been so thoroughly imbibed by people of rank and wealth, that the attempt to establish any national system for the encouragement of native talent, appeared little less than a practical absurdity ; yet there did exist, at this period, many individuals whose minds were endowed with decided energies and elevated notions upon art.” As early as the year 1734, in the reign of George the Second, several gentlemen who had travelled into Italy, desirous of encouraging at home a taste for those objects which had contributed so much to their entertainment abroad, formed themselves into a society under the name of the Dilettanti, for the promotion of arts, science and literature ; and, more especially, for the advancement of knowledge respecting the antiquities of Asia Minor and Greece. In the year 1738, four of their number made a voyage around the eastern shores of the Mediterranean, visited Athens and the adjacent parts of Greece, and extended their journey into Egypt as far as the pyramids. In the year 1749, a plan was submitted to the Society for the formation of an Academy, and an annual sum was appropriated for the encouragement of art in the three different branches of architecture, painting and sculpture ; and in 1753, the society determined to erect a building on the model of the Temple at Pola, as a repository for works of art, particularly casts from the most celebrated ancient statues, with a view to cultivate a taste therefor ; but the completion of the project was delayed in consequence of the measures taken by the united association of Painters for the formation of an Academy.

After the noble project of Charles the First, which we have already described, no attempt had been made to place the arts in the hands of the British people, (with the exception of a private academy instituted by Sir James Thornhill, under his own roof, which existed from 1724 to 1734, and at his death was closed for want of means for its support,) till the year 1738,

when a few artists, feeling the want of a place wherein to study the living models, associated themselves together, and hired a suitable apartment for their accommodation. G. M. Moser, an eminent gold and silver chaser, was the chief conductor of this institution. The society gradually extended itself, new members were desirous of availing themselves of its advantages, several exhibitions were opened to the public, an interest was excited among all classes of the people, and finding themselves in so prosperous a condition, the artists conceived the plan of a legal establishment; and having forwarded their solicitations to the government, they obtained a charter, to which the king, fully aware of the services which the arts had rendered to other states and nations in various ages, readily affixed his signature on the 26th of January, 1755.

The new society, however, was no sooner organized than broad dissension arose among the members; individuals were admitted who were neither distinguished as artists, nor much esteemed as men; feelings of private pique were indulged; and the original directors, convinced that nothing but ruin could ensue from the illiberality of feeling displayed by their new colleagues, withdrew themselves from the institution, and again solicited the royal patronage and protection to a second association, founded on a more elevated and effective plan than the first. The king without hesitation granted their petition, and on the 10th December, 1768, the institution of the present Royal Academy was completed, and Sir Joshua Reynolds, who received the honor of knighthood on the occasion, was appointed its first president.

Two years afterward, in 1770, a school for the study of painting and sculpture was opened by the Duke of Richmond, at his mansion in Whitehall. A gallery was fitted up and furnished with a variety of casts moulded from the best ancient and modern statues which Rome and Florence could at that time supply, beside antique busts and bas-reliefs; to this, young men were admitted by certificates from artists of established reputation; and by this means he succeeded not only in stimulating the ar-

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dor, but in advancing substantially the improvement of the rising generation.

JOSEPH WILTON (1722 — 1803) was the first of the native-sculptors of England who went through a regular course of academic study. His father was a wealthy plasterer; and when his son was of a sufficient age, he sent him into Italy, where he remained eight years, chiefly occupied in copying antique statues. On his return to England, the Duke of Richmond requested him, and his companion Cipriani, to become Directors of the Gallery for students in art, which he had recently opened in Spring Gardens. Wilton was afterward appointed State Coach Carver to the king, a situation which was not without both honor and profit; his skill and talents were each rapidly developed, and ere long he began to be congratulated as the first great restorer of freedom to British sculpture.

Wilton's principal works are the Monument to General Wolfe, in Westminster Abbey, representing the hero mid the tumult of the battle, wounded, and supported by a Grenadier, and over his head an Angel with a wreath of glory — the Monument of Admiral Holmes, in which he is represented in the Roman costume, standing with his right hand resting on a mounted cannon, over which was displayed the English flag — that of the Earl and Countess of Montrath, in which he has attempted a representation of the mansions of the blessed, towards which the angels are assisting the Countess in her flight — and that of Stephen Hales, the philosopher and divine, in which the figures of Religion and Botany are introduced as indicative of his peculiar tastes and occupations. He modelled also the busts of several distinguished men — of Bacon, Cromwell, Newton, Swift, Wolfe, Chatham and Chesterfield, the last of which is now in the British Museum. His works, like those of Roubiliac, are admirably elaborated in the marble, but his compositions are too crowded and too minute in the accessories; evincing a misconception of what constitutes a well adapted design for sculpture.

Wilton was one of the founders of the Royal Academy ; and after a career of some thirty years, during which period he maintained his station at the head of his profession, and acquired a fortune, he accepted the situation of Keeper of the Academy, which office he retained until his death in 1803, in the eighty-first year of his age.

**THOMAS BANKS.**—The next remarkable name in British sculpture is that of Thomas Banks (1735 — 1805) ; his father was land-steward to the Duke of Beaufort, and the profits of that situation enabled him to give his three sons a liberal education. A love of art was at this period gaining strength in the land ; and Thomas, according to Cunningham, was placed at a suitable age as a pupil to Kent, who made all the arts tributary to his fortune, under the titles of “painter, sculptor, architect and landscape-gardener.”

The Royal Academy having been established in the year 1768, Banks, who was then in his thirty-third year, became a candidate for its honors, and in the year 1770, he was the successful competitor for the golden medal — a prize which the Academy awards to merit of the first class. He exhibited in the same year two designs, representing ‘Æneas bearing Anchises from the flames of Troy ;’ and in the following year, a group of ‘Mercury, Argus and Io,’ which greatly increased his reputation ; and the Academy were so strongly impressed with his talents that they determined to send him to Rome, at the expense of the Institution. By the rules of the Academy, the time assigned to students for foreign study is three years, with an allowance of fifty pounds per annum for support. Banks, fortunately had other resources than the academic stipend ; and, having received his official letters, he set out, accompanied by his wife, for Rome, where he arrived in August, 1772. The Imperial city was filled at this time with English, among whom may be mentioned Mr Townley, the celebrated collector of antique marbles ; and Gavin Hamilton, a Scottish painter, equally distinguished for his ardor in collecting antiquities, and advancing the interests of science ;

and who was ever ready to promote the advancement of artists, especially those of his own country. He had assisted Reynolds, Wilson, West, and Fuseli; and Banks needed no other recommendation than his sketches from Homer, which he had brought with him, to secure the friendship of Hamilton.

Having passed a short time in viewing the several objects of interest with which he was surrounded, Banks devoted himself with undivided zeal to the study of those models of antiquity with which his genius naturally sympathized; and, finding that the Italian artists excelled in the process of working marble with the chisel, he was instructed in this branch of the art by the distinguished professor Cappizzoldi. The first work which Banks exhibited in Rome, was a relief in marble of ‘Caractacus and his family in the presence of Claudio,’ a performance characterized by grandeur and simplicity, purchased by the Marquis of Buckingham, and which now ornaments his seat at Stowe. The second was a portrait of the Princess Sophia of Gloucester, and is still in possession of her family; and the third was a Statue of ‘Psyche with the butterfly,’ which exhibited such grace, symmetry and classical elegance, that the artist was considered to have rivalled the finest of the great models which had been the objects of his imitation. The acquisition of fame however was attended with no corresponding profit; he began to grow weary of the Eternal city; and, after a residence of seven years, during which he had been much admired, but little patronized, he returned to London in 1779.

At the expiration of five years, not finding his talents sufficiently appreciated, he determined to accept an invitation which had been made him by the court of Russia; and in 1784, being then in his forty-ninth year, he departed for that country. The empress Catherine gave him a flattering reception, purchased one of his finest works, his ‘Psyche with the Butterfly,’ which he had brought with him, and placed it in a pavilion erected for its reception in her gardens at Czarscozelo. The Empress next commissioned him to make a group in stone, called ‘The Armed Neutrality.’ This work he executed to the best of

his ability; but, finding that poetic sculpture was far from becoming anything like a national passion in this semi-barbarous court, he pleaded declining health, and returned precipitately to England.

Having once again opened his studio in London, Banks resolved to pursue the practice of his favorite art, poetic sculpture, and conceived and modelled the figure of ‘Achilles bewailing the loss of Briseis,’ from the first book of the Iliad; a noble performance, in which pathetic expression is united with heroic beauty, and which now ornaments the hall of the British Institution.\* He was next employed by Mr Johnes of Hafod, to make for him a group of ‘Thetis and Achilles,’ the execution of which was very beautiful; and to this period also is assigned his group of ‘Thetis and her Nymphs consoling Achilles on the death of Patroclus.’ It is an alto-relief, less than half the size of life: the goddess and her nymphs ascend from the sea like a mist, and the buoyant and elastic elegance of the figures has seldom been excelled. These works of genius caused Banks to be elected a member of the Royal Academy; and in compliance with the custom of that institution, he presented it with his Statue of ‘The Falling Giant,’ representing one of the Titans hurled to the earth by Jupiter, and crushed and overwhelmed by the vengeance of the offended deity. This figure is of bold conception, and correct and highly finished execution; and is now placed in the Council-room of the Academy. His next work was a Monument to the daughter of Sir Brooks Boothby, now in Ashbourne church, Derbyshire. This beautiful and interesting child died in her sixth year; and the artist has represented her sleeping upon a couch, in the simple drapery of a frock, her fevered hands gently resting on each other, and the naked feet

\* This statue, when on its way to the exhibition rooms at Somerset House, was accidentally precipitated from the wagon which conveyed it, and broken into pieces; but happening fortunately to be in plaster, he collected the scattered fragments of the work, and with his brother’s assistance, succeeded with much difficulty in restoring it to its original beauty.

carelessly folded, seeming as if she had just turned in the tossings of illness, to seek a cooler or an easier place of rest. The monument is most affecting, and deeply awakens maternal feelings. The Monument to Woollett, the engraver, erected soon after, in the cloisters of Westminster Abbey, which consists of a bas-relief, representing him in his morning gown, busily employed engraving a sheet of copper on a table, is not considered a successful effort; but a better scope was given to his genius in the composition of ‘Shakspeare attended by Poetry and Painting,’ a work, which he executed for Mr Boydell, and which is now in front of the British Institution, formerly the Shakspeare Gallery. The subject did not admit much variety of expression, but in arrangement and character, it is light and elegant. He modelled at this time also the busts of John Horne Tooke, and the no less celebrated Warren Hastings; these he did as he himself expressed it, “from the love he bore their noble looks.”

The last public works on which Banks was engaged, were the Monuments to Sir Eyre Coote in Westminster Abbey, and those of Captains Westcott and Burgess in St. Paul’s cathedral. On the former, Victory is represented raising a splendid trophy, and decorating it with the portrait of the chief, while a Mahratta captive sits bound beside a heap of rich Asiatic armor, and an elephant is introduced to aid in fixing the scene in the East: on the second, Victory presents the hero with a sword: and the third represents her again crowning the fallen chieftain with laurel. The monument of Westcott was finished in 1805; and with it terminated the professional labors, and the life of the artist.

JAMES TASSIE (1735 — 1799) was born of humble parentage, and began life as a country mason. Feeling a strong desire to become an artist, he commenced drawing in the Academy at Glasgow, and in the year 1763 went to Dublin, where he became known to Dr. Quin, who was at that time making experiments in the beautiful art of imitating engraved gems by means of colored glass or pastes. Discovering Tassie to be a man of taste, and one in whom he could place entire confidence, the doctor

committed his laboratory and experiments to his care ; and when the discovery was completed, he encouraged Tassie to repair to London, and to devote himself to the preparation and sale of these pastes as his profession. He accordingly removed to London in 1766, where he soon established a reputation, and continued to acquire eminence and wealth, until his death in 1799.

Among his earliest patrons in the metropolis, were the Society of Arts, who in 1767, awarded him the sum of ten guineas for imitations of ancient onyx. In 1755 he published a Catalogue of the ancient and modern gems in his collection, amounting to upwards of three thousand articles, of which he sold pastes or sulphur impressions, and in 1791, he published a second catalogue, comprising fifteen thousand eight hundred articles, and forming two quarto volumes. This work, which was compiled by Mr R. E. Raspe, contains much useful information on this interesting department of art. In the year 1788, Tassie received an order from the Empress of Russia for a complete set of his gems, which he executed in a beautiful white enamel composition, so hard as to strike fire with steel, and of such a texture as to take a fine polish, and to show every touch of the artist with the greatest accuracy. In addition to this art he practised the modelling of portraits in wax, which he afterwards moulded and cast in paste.

JOSEPH NOLLEKENS (1737 — 1823) a sculptor of unquestionable genius and talent, was of foreign extraction. The early death of his father, (who, as a painter at Antwerp was distinguished for his compositions after the manner of Watteau,) and the hasty re-marriage of his mother with an inferior statuary of the name of Williams, may have been the cause of the neglect of his early education ; his literary attainments scarcely extending to an ordinary knowledge of reading and writing : nor does he appear to have endeavored in after life to make up for his deficiencies. At the age of thirteen, he was placed with Scheemakers, the most eminent sculptor then in England, and under him Nollekens was taught to perform the more laborious and

mechanical parts of the profession. While here too, he improved the opportunity of drawing from the antique in the school instituted by the Duke of Richmond; and in the years 1759 and 1760, he received from the Society of Arts premiums for a group of figures in clay, representing ‘Jephtha’s Vow,’ and for a clay model of the ‘Bacchus’ of Michael Angelo. Having by this time saved a sufficient sum of money to enable him to prosecute his studies in Italy, in the autumn of 1760 he repaired to Rome, where he availed himself of the instructions of the sculptor Cavaceppi, and he studied so successfully under him, that he soon had the honor of receiving a gold medal from the Roman Academy of painting and sculpture; being the first premium ever adjudged by that academy to an English sculptor. He materially improved his fortune at this time by becoming a dealer in antiques, and in the productions of Italian art in general. He purchased, among other articles, a number of fine Terra Cottas from the workmen who discovered them at the bottom of a well, where they had evidently been placed for security; these he afterwards disposed of to Mr Townley, and they are now inserted in the walls of one of the rooms of the British Museum. During a residence of nearly ten years at Rome, he executed the busts of several of his countrymen, among others, those of Garrick and Sterne, the latter of which was considered equal in character to any which he afterwards produced.

Nollekens returned to London in 1770, and speedily acquired the celebrity and employment to which his preëminent talent, as compared with that of his contemporaries, justly entitled him. In 1771 he was elected an Associate of the Royal Academy; in the following year, he was made a Royal Academician, and shortly afterwards George the Third honored him by sitting to him for his bust. As a member of the Academy, he had the privilege of exhibiting eight works of art annually. From the year 1771 to 1776, he offered only thirteen subjects, six of which were busts. His statues and groups were those of ‘Bacchus,’ ‘Venus taking off her sandal,’ which is esteemed his *chef-d’œuvre*, ‘Hope leaning on an Urn,’ ‘Venus chiding Cupid,’ ‘Juno,’

'Pœtus and Arria,' and 'Cupid and Psyche.' From the year 1776 to the year 1786, he exhibited sixteen busts, five statues, 'Juno,' 'Diana,' 'Adonis,' 'Cupid,' and 'Mercury,' and four groups, among which was a model of two children, designed for a monument. Between the years 1786 and 1800, he was employed principally upon busts. The only Statues he modelled were a figure of 'Britannia,' a 'Venus,' and a Statue of Lord Robert Manners, expiring in the arms of victory — intended by the late Duke of Rutland for a Monument to be placed in the chapel at Belvoir Castle. He superintended also the erection of the Monument in Westminster Abbey, to the memory of the three commanders, Manners, Bayne and Blair, which, though sumptuous, is generally considered as deficient both in nature and in sentiment.\*

From 1800 to 1810 Nollekens was busily employed in designing and chiselling busts, as well as groups, and statues. Among the former were the heads of the Prince of Wales, the Duke of Bedford, Marquis Wellesley, the Marquis of Stafford, Dr. Burney, Hon. William Pitt, and Hon. C. J. Fox. Among the latter were the Statue of Pitt, in the Senate house at Cambridge, which Cunningham censures for its theatrical action and expression; and a monumental group to the memory of Mrs. Howard of Corby Castle, recording the untimely fate of that accomplished lady, who is represented supporting her infant, and, consoled by Religion, pointing with her finger to heaven — a work which, for conception and execution, ranks among the most esteemed of his productions. From 1810 to 1816, the last years of his exertions, the most remarkable busts that he modelled were those of the Duke and Duchess of Rutland, the Countess of Charlemont, the Duke of York, Lord Castlereagh, the Hon. George Canning, and

\* It was at this period, the commencement of the present century, that Lord Elgin, as we have seen, succeeded in introducing into England the collection of metopes and bas-reliefs, well known to every lover of art, by the name of the Elgin marbles; and by the actual inspection of which the artists of Europe had, for the first time, the opportunity of making themselves acquainted with the productions of the brightest era of Greek sculpture.

Benjamin West Esq., President of the Royal Academy. Of his five figures of Venus, one representing her chiding Cupid, another sitting with her hands around her knees, the third taking off her sandal, the fourth called the Rockingham Venus, and the fifth a beautifully chiselled Statue in which the Queen of Love is represented as dropping incense on her tresses, the last was considered by the artist himself to be his master-piece, and but little inferior to the antique. By strict parsimony and frugality, in which he was assisted by his wife whom he outlived six years, Nollekens accumulated a property amounting at his death to upwards of two hundred thousand pounds.

**JOHN BACON.**—The history of John Bacon (1740—1799) is a singular illustration of the triumph of native talent. He displayed a very early taste for pictures and statues ; and at the age of fifteen, was apprenticed to a porcelain manufacturer at Lambeth, where he learned the art of modelling in that material the figures of shepherds and shepherdesses, which are still occasionally used as ornaments on mantel-pieces. It was the practice of sculptors at that period, to send their clay models to the pottery where he was employed, to be burnt. The sight of these works, so superior to those of his master, stimulated his ambition ; the next step was to endeavor to imitate what he so much admired ; and his success was such, that his ardent mind soon determined on his future occupation. It is said that, during his apprenticeship, he discovered the art of making statues and architectural monuments in imitation of stone ; but there is reason to believe that this invention was of prior date ; and that he only facilitated the progress of the art. At the age of nineteen, he presented a small figure of ‘Peace,’ after the manner of the antique, to the Society of Arts, and received therefor a premium of ten guineas. Several of his early productions now ornament the rooms of the Society ; among them are statues of ‘Mars,’ ‘Venus,’ and ‘Narcissus,’—the latter represented with a hunting-spear, on his return from the chase, and gazing abstractedly into the water.

Bacon began to work in marble about the year 1768 ; and in 1769, had the honor of receiving from the hands of the president, Sir Joshua Reynolds, the first gold medal for sculpture, a bas-relief representing ‘Æneas bearing Anchises from the flames of Troy,’ awarded by the Royal Academy ; and in the following year, 1770, he was elected an Associate of this institution. The measuring instrument for transferring the form of the model to the marble, called the pointing-machine, in common use among sculptors at this period, was of very inconvenient construction ; and, in its place Bacon invented another, now in general use, whereby the executive part of the labor has become more of a mechanical process, and consequently much less difficult to the artist, leaving his mind more at leisure to model and design. The celebrity which he had acquired, procured him the personal notice of Dr. Markham, afterward Archbishop of York, who commissioned him to execute a bust of his majesty George the Third for the hall of Christ College, Oxford, where it is now placed. The skill displayed in the execution of this bust gained him the royal patronage, and shortly after, a commission to form another for the University of Gottingen. In 1777, he was engaged to erect a Monument to the memory of Guy, the founder of Guy’s Hospital, consisting of a bas-relief, representing the benevolent citizen raising an emaciated pauper from the ground, and pointing to the hospital in the distance, into which another sufferer is about being carried ; and the merit of this work procured him a commission to erect a Monument to the memory of William Pitt, Earl of Chatham, in Westminster Abbey. This is an elaborate and costly memorial, that has received its full meed of approbation. Below are the figures of Britannia, Neptune, and Plenty ; above them, those of Prudence and Fortitude ; and surmounting the whole, in a niche, is a Statue of the Earl in his parliamentary robes, in the act of delivering one of those brilliant effusions of eloquence, which rivetted the attention of his auditors.

In 1778, he was elected a Royal Academician, and completed the beautiful Monument to the memory of Mrs Draper, (Sterne’s Eliza), in the Cathedral at Bristol. From this period his works

were very numerous. Among the principal, may be mentioned the Statue of Judge Blackstone, for All Souls College, Oxford ; that of Henry the Sixth, in the ante-chapel at Eton ; the Monument of Lord Halifax, and that of the Earl of Chatham, in Westminster Abbey ; the Statues of Dr. Johnson, Howard the philanthropist, and Sir William Jones, in St. Paul's Cathedral ; the ornamental groups in front of Somerset House, and the recumbent figures of the Thanes, in the court-yard of that edifice ; some figures executed for the Duke of Richmond, now at Goodwood ; and the pediment of the East India House, exhibiting several figures emblematical of the commerce of the Company. Bacon's works and fame were distributed and extended over various quarters of the globe, the Statue of Lord Rodney, the Monuments to the Earl and Countess of Effingham, and that of Dr. Anderson, are at Jamaica ; while the Statue of the Marquis Wellesley, with the accompanying figures of Fortitude and Prudence, a work left incomplete and finished by his son, forms one of the ornaments of Calcutta.

**ANNE SEYMOUR DAMER.**—The name of Anne Seymour Damer (1748 — 1828) holds a distinguished place in the annals of English art. “There are few more gratifying examples,” says her biographer, “than that of a woman of high rank, beauty and accomplishment, disdaining the frivolous pursuits with which females in the higher circles of society are frequently absorbed, and occupying herself with studies of an intellectual character — studies, the tendency of which is to refine and elevate the tone of her mind, to secure to her, sound, rational and permanent enjoyment; and eventually to place her name among those whom posterity will contemplate with feelings of admiration and respect.”

Mrs Damer was the daughter of Field-Marshal, the Right Hon. Henry Seymour Conway, (brother to Francis, Marquis of Hertford), and Lady Caroline Campbell, only daughter of John, the fourth Duke of Argyle. Her birth entitled her to a life of ease and luxury ; but her tastes led her to endeavor to distinguish

herself in the art of sculpture. Her first attention to the subject seems to have been rather accidental, and prompted by feelings, other than those which generally influence men in the choice of a profession. It is stated by her biographer, that while yet very young, happening to be walking with Hume the historian, they met an Italian boy, who offered to them, for sale, some plaster figures and vases, which she depreciated as works unworthy their attention. Mr Hume frankly told her, that, with all her attainments, she was incompetent to any similar performance. Piqued at this observation, Miss Conway immediately procured some wax, and assiduously, but privately, modelled a head sufficiently well to excite the surprise of the historian, who remarked to her that it was much easier to model than to carve. Resolving secretly to make a second experiment, she procured a block of marble and suitable tools, and copied the bust she had made, with a skill that still more strongly called for his praise and wonder. From that moment she became enthusiastically attached to sculpture; took lessons in modelling from the celebrated Ceracchi; studied the elements of anatomy under Cruikshank; and learned the technical part of working in marble in the studio of Bacon.

Miss Conway was married in the year 1767 to the Hon. John Damer, eldest son of Joseph, first Lord Milton, and brother to George, Earl of Dorchester. Her marriage was an unhappy one. Her husband was at once eccentric and extravagant; he squandered a princely fortune in a short time, and, in the year 1776, terminated his life with a pistol, leaving Mrs Damer, his widow, without issue. From this period she appears to have devoted herself to her chisel; visited France, Spain and Italy, to contemplate the chefs-d'œuvre of art, in order to perfect herself in the pure and simple style of the Greeks, which she endeavored to imitate; and became as eminent in sculpture, as her contemporaries, Maria Cosway and Angelica Kauffmann were in painting.

The productions of her chisel were elegant, tasteful and classical, and were widely scattered as presents among her relations

and friends. Some of the most distinguished are, a bust in marble of her mother, the Countess of Aylesbury, erected as a monument in Tunbridge church, Kent; a bust in Terra Cotta of her father, Field-Marshal Conway; a group of ‘Two Sleeping Dogs,’ executed in marble, and given to her brother-in-law, the Duke of Richmond; two busts of herself, one of which is placed in the Hall of Ancient and Modern painters, in the Royal Gallery at Florence, the other was transferred with the collection of Payne Knight, Esq., to the British Museum; a bust executed in bronze of Sir Joseph Banks, presented to the British Museum; a Dog, in marble, presented to her majesty, Queen Charlotte; two Kittens, in white marble, presented to her cousin Horace Walpole; a bust in marble of her friend Lord Nelson, taken immediately after his return from the battle of the Nile, which she presented to the city of London, and which now ornaments the Common Council Chamber at Guildhall; and a bust in marble of her favorite, Charles James Fox, presented in person by her to Napoleon, at Paris, in the year 1815. Before her departure from Paris she received by the hands of Count Bertrand, a magnificent snuff-box, with a portrait of the emperor, surrounded by diamonds. Her most public works are the two colossal heads, representing Thames and Isis, on the key-stones of the bridge at Henley; and a Statue, in marble, of George the Third, in the Register Office at Edinburg.

On the death of Horace Walpole, in the year 1797, Mrs Damer became the possessor of his Gothic Villa of Strawberry Hill, where she continued to reside till the year 1818, when she resigned it to Lord Waldegrave, on whom it had been entailed; and purchased for herself York House, in the same neighborhood; here she passed the remainder of her life in the society of her friends, and occupied in her favorite pursuit of sculpture.

JOHN FLAXMAN (1755—1826) was born in the city of York. His father, a modeller and dealer in plaster figures, was for many years employed by Roubiliac and Scheemakers; and,

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in his humble studio, the future artist received his first impressions of taste. A natural weakness of constitution and delicacy of health prevented him from associating with boys of his own age, and gave him a relish for solitary and sedentary amusement. His grave but cheerful deportment, his desire for knowledge, and love of drawing, attracted the notice of many of his father's customers, and among others, that of the Rev. Mr Matthew and lady, who seem to have taken a delight in imbuing his mind with that classic feeling and taste, which it is essential an historical sculptor should possess, and in which his industry subsequently made him preëminent.

With his peculiar tastes and opportunities there was but one course of profession for him to pursue, and in his fifteenth year he became a student of the Royal Academy; and in 1770, exhibited as his first subject there, a figure of 'Neptune,' in wax. During the next five years he sent but ten pieces to the Academy; his skill was greater with the pencil than with the modelling tool. In the year 1782, he quitted for the first time the parental roof, and was guilty of what Reynolds at least considered the highest imprudence. "So, Flaxman," exclaimed the President one day, as he chanced to meet him, "I am told you are married; if so, Sir, you are ruined for an artist." Flaxman went home, sat down beside his wife, and taking her hand in his said mournfully, "Wife, I am ruined for an artist." "Indeed, John! how has this happened, and who has done it?" said she. "It happened in the church," said he, "and Ann Denman has done it. I met Sir Joshua Reynolds just now, and he said marriage had ruined me in my profession!" Yet never was there augury less veracious, and never was there a happier union. She was equally remarkable for her virtues and her accomplishments, and "what was better than all," says Cunningham, "she was an enthusiastic admirer of his genius — she cheered and encouraged him in his moments of despondency, and regulated modestly and prudently his domestic economy." That the President's sinister prediction was not likely to be fulfilled, became soon apparent by proofs of increased ability which the artist gave

in his Monument of Collins the poet, at Chichester ; and that in Gloucester Cathedral, to the memory of Mrs Morley, who perished with her infant child at sea. The former represents the poet in a sitting posture, reading his only book, the Bible, while his lyre, and poetical compositions lie neglected on the ground ; and the latter, replete with poetic simplicity and pathos, represents the mother and child, called up from the waves by angels, and ascending into heaven.

In the year 1787, Flaxman visited Italy, accompanied by his wife, and pursued his studies at Rome for seven years. His mind was forcibly impressed with the grandeur of the remains of ancient art, and the boundless splendor of the modern. "He saw," he said, "that the great artists of Italy approached, as near as the nature of their materials would permit, the illustrious poets of the earth ; that they had impressed on all their works a beauty and divinity of sentiment, which almost justified the superstitious adoration of the people." While resident at Rome, he executed in marble for the Earl of Bristol, his magnificent group representing the 'Fury of Athamas,' from Ovid's Metamorphoses, consisting of four figures above the natural size, now at Ickworth, in Suffolk ; and for his friend Thomas Hope, Esq. an exquisitely wrought group of 'Cephalus and Aurora.' He made also for Hare Naylor, Esq. a series of thirty-nine subjects from the Iliad, and thirty-four from the Odyssey, illustrative of the principal events in those poems ; a series of designs from Æschylus, for the Countess of Spencer ; and a third series of poetic compositions for T. Hope, Esq., illustrating the works of Dante. These drawings constitute an almost new province of art, comprising the distinguishing qualities of picturesque and sculptural design.

Flaxman returned to England in 1794, and commenced his Monument to Lord Mansfield in Westminster Abbey, which had been commissioned previous to his departure from Rome. It represents the venerable earl, in his judicial robes, seated in a curule chair, placed on a lofty pedestal, with figures of Wisdom and Justice, and behind, a recumbent Genius emblematic of

Death, on each side of which is sculptured a funeral altar, and near, the inverted torch. Some critics have considered this the finest of all England's public monuments. In 1797, he was elected an Associate of the Royal Academy, and, in that year, exhibited there his Monument of Sir William Jones, now in the chapel of University College, Oxford, consisting of a bas-relief representing the jurist occupied with some venerable Brahmins in a Digest of the Hindoo Code ; and three sketches in bas-relief of subjects from the New Testament — ‘ Christ raising from the dead the daughter of Jairus ’ — ‘ Comfort and help the weak-hearted ’ — and ‘ Feed the hungry.’

From this period, Flaxman was almost uninterruptedly occupied with his professional pursuits ; and the noble works which emanated from his hand, proved that a sculptor had at length appeared to vindicate the dignity of English art. One of his finest productions was his Monument in memory of the family of Sir Francis Baring, at Micheldever, in Hampshire, consisting of two large bas-reliefs of designs from the Lord’s Prayer, embodying the words ‘ Thy will be done ’ — a single figure of ‘ Resignation ’ with hands closed in prayer and the countenance elevated to heaven ; on one side a group from the passage ‘ Thy kingdom come,’ represented by a mother and daughter welcomed to the skies by angels ; and on the other a group from the clause ‘ Deliver us from evil,’ personified by a male figure appearing in the air, over whom good and evil spirits contend for the mastery. This is universally considered by every lover of art, as one of the finest pieces of ‘ motionless poetry ’ in England. To these may be added the beautiful illustration of the text, ‘ Blessed are they that mourn,’ an exquisite bas-relief representing a mother sorrowing for her daughter, and comforted by an angel, on a Monument of Mary Lushington, at Lewisham in Kent ; and his group of ‘ Come, ye blessed,’ on a Monument to Miss Cromwell, in Chichester Cathedral, representing an exquisitely beautiful figure ascending to heaven with angels. The Monuments to the Countess Spencer, at Brington in Northamptonshire, with figures of Faith and Charity ; that to the Yarborough family, at

Street Thorpe, near York, representing two ladies relieving the distressed ; and that to Mrs Tighe, the poetess, are all replete with religious sentiment and fervor.

Flaxman's historical monuments are not remarkable either for their conception or execution. Those to Earl Howe, Captain Miller, and Lord Nelson in St. Paul's cathedral, are all loaded with allegory, British lions, Victories and Britannias ; and indicate but too plainly that the artist felt himself restricted by the conventional trammels of his profession. His statues of an historical nature, have on the contrary been justly admired. The principal are the colossal Statue of Sir John Moore, in bronze, at Glasgow ; that of Pitt, in the Town Hall of the same city ; and the Statue of Sir Joshua Reynolds, in St. Paul's Cathedral, representing him holding his Discourses in his right hand, while his left rests on a pedestal or altar, above the head of Michael Angelo.

In the year 1800, he had been chosen an Academician ; and in 1810, he was appointed to the then new Professorship of Sculpture at the Royal Academy, to which circumstance the world is indebted for his series of Lectures on the art, which are replete with feeling and instruction, and may be studied with profit, not only by artists, but by men of taste in every profession in life.\* When not otherwise employed, it was his custom to amuse himself and contribute to the gratification of his friends by making sketches and drawings illustrative of the different authors he perused ; and to this happy taste and talent are we indebted for the designs illustrating the Pilgrim's Progress, the Translation of Oberon, and thirty-six designs in illustration of the ' Works and

\* The last plate in this volume furnishes us with a sketch of a Monument to the memory of Madame Langhahn, wife of the pastor of the village church at Hindelbank, in Switzerland. The artist, M. Nahl, who at the time of her decease was visiting the family, immediately carved the monument in sandstone, representing the lady and her new-born infant, bursting the tomb in the resurrection of the just. It is inserted in the pavement of the church ; and is much admired on account of the pious and affectionate sentiment it expresses.

Days,' and 'Theogony' of Hesiod, embodying the fable of Pandora, which for simplicity, loveliness and pure classic spirit, fairly rivals any of his other productions.

Drawings and a model for the 'Shield of Achilles,' as described by Homer, in the eighteenth book of the Iliad, occupied him occasionally for a series of years. This exquisite performance, one of the most splendid achievements of art in modern times, now in the possession of Queen Victoria, was first modelled in the year 1818, and afterwards cast in silver gilt, at a price of two thousand guineas, for his majesty George the Fourth: the second, of the same materials and value, was presented by the king to the Duke of York; a third of the same material, was made for Lord Lonsdale; and a fourth for the Duke of Northumberland. The diameter of the shield is three feet; its convexity six inches from the plane. In the circular compartment which forms the centre, is the personification of the Sun by the spirited alto-relief of Apollo in his chariot. In the circle around Apollo are represented the various constellations, on a celestial planisphere. Around this are described in successive groups, the Marriage procession and Banquet; the Quarrel and Judicial Appeal, the Siege and Ambuscade, and Military engagement; the Harvest-field; the Vintage; the Attack by the Lions on the Herd of Oxen; and the Cretan dance. The waves of the sea form the border of the shield. The figures are generally about six inches in height; and vary in relief from the smallest visible swell to half an inch. The whole contains upwards of a hundred human figures, besides animals; and no one, perhaps, but an artist, can adequately conceive the skill and application necessary to complete a design so extensive and complicated.

Although the latter years of his life were rather retired, especially after the death of his wife in 1820, his labors were unremitting to the last, and his later works serve but to increase his high reputation. His 'Psyche,' his 'Pastoral Apollo,' his 'Raphael,' his 'Michael Angelo,' and his group of 'Michael the Arch-angel's victory over Satan,' (the last completed but a few

days before his death, for the Earl of Egremont,) are works of high merit and rank among his most popular productions.

CHARLES FELIX ROSSI (1762 — 1839) was the son of an Italian physician, who resided and practised his profession at Nottingham. Young Rossi was placed, at an early age, in the atelier of Luccatella, an Italian sculptor in London. Having obtained admission as a student at the Royal Academy, in the year 1781 he received the silver medal, and in 1784 the gold one for the best specimen of a work in sculpture, which entitled him to three years' maintenance at Rome. He accordingly went thither in 1785; studied attentively and with judgment; and on his return to England in 1788, so great improvement had taken place in his taste and executive talent, that he immediately found constant employment. In the year 1800, he was elected an associate of the Academy, and in two years afterwards, a very short interval, he was elected an Academieian.

Rossi was both a classical and a monumental sculptor, and his style was manly and vigorous, especially in his monuments; but these are not remarkable either for their refinement of sentiment or for their execution. His principal classic productions are a figure of 'Mercury,' executed at Rome, now in the possession of Lord King; a recumbent figure of 'Eve'; a group of 'Celadon and Amelia,' now at Lord Egremont's; 'Venus and Cupid'; and his 'Zephyrus and Aurora.' Sir Robert Peel has in his possession his Statue of Thomson, the poet; and there is a large colossal Statue of Britannia by him, on the Exchange at Liverpool. His principal Monuments in St. Paul's Cathedral, are erected to the memories of Lord Cornwallis, Gen. Elliot (Lord Heathfield), Lord Rodney, and Captain Faulkner of the Royal Navy, who was killed on board the *Blanche* frigate in the year 1795. That to the memory of the Marquis Cornwallis, consists of a pyramidal group, the apex of which is formed by a Statue of the Marquis as a knight of the Garter, and below are three allegorical figures, Britannia and impersonations of the Begareth and the Ganges, representing the British empire in the

East; that to Lord Heathfield is a single Statue representing him in his regimentals, with an alto-relief of Victory on the Pedestal; Lord Rodney's monument is a pyramidal group, the Statue of the admiral forming the apex, and below, Fame communicating with History; and that of Captain Faulkner represents Neptune seated upon a rock, in the act of rescuing a dying sailor, and crowning him with laurel. These works are not all equal in point of execution; but some of the single figures and groups are designed with much grace and grandeur. He was afterwards appointed sculptor in ordinary to his majesty William the Fourth, and received but few commissions during the last years of his life, but depended chiefly upon a pension from the Royal Academy.

**FRANCIS CHANTREY.**—The last name to be recorded in the department of English Sculpture is that of Sir Francis Chantrey (1781—1841). His father, a farmer in Derbyshire, wished to make an attorney of him, but he preferred to become an artist; and, at his earnest request, he was apprenticed to a respectable carver and gilder by the name of Ramsay at Sheffield. He soon discovered that he was placed in a sphere too circumscribed to admit of any great display of ingenuity; and a statuary of some talent having been employed to carve a couple of figures for the niches on either side of the doors of the Sheffield infirmary, Chantrey learned from him as much as he himself knew of the manual and technical arts of modelling, and chiselling in stone. He now turned his attention to modelling in clay; and tried his fortune first in Dublin, then in Edinburg, and finally in London, where he attended the school of the Academy, but was never regularly admitted as a student.

In the year 1811, Chantrey may be said to have fairly commenced his career of fame and fortune. He presented six busts for the exhibition of the Academy, one of which, that of J. Raphael Smith, Esq. particularly attracted the admiration of Nollekens. He raised it from the floor, placed it in every possible light, and finally requested that one of his own might be removed

and this set in its place, adding that it well deserved it. Nollekens was greatly instrumental in promoting Chantrey's fortunes, and recommended him upon all occasions; but having once found the opportunity of making himself known, the latter required thenceforth no other recommendation than his works to insure him full employment.

He was chosen an Associate of the Royal Academy in 1816, and in the same year produced the beautiful Monument in Litchfield cathedral, entitled 'The Sleeping Children,' erected in memory of the two daughters of the Rev. Mr. Robinson. "In the whole range of modern sculpture," says a recent writer upon the subject, "there is not a more exquisite group than those sleeping children. They lie in each other's arms in the most unconstrained and graceful repose. The snow-drops, which the youngest had plucked, are yet in her hand, and both are images of unaffected grace and artless beauty. The crowd around them in the exhibition was incessant; mothers, with tears in their eyes, lingered, and went away, and returned, while Canova's figures of Hebe and Terpsichore stood almost unnoticed by their side." The Monument which ranks next in point of interest and of merit was erected in Worcester Cathedral, in memory of Mrs Digby, wife of one of the Prebendaries of the church. The figure which constitutes the principal part of the monument is intended to represent the spirit of Resignation. The *pose* is easy and graceful; it reclines upon a marble pedestal of Gothic design, with the feet extended; and on the monument itself, the artist has introduced kneeling angels, in faint relief. The style and sentiment of the work are truly exquisite; and the whole is deeply imbued with the essence of Grecian art.

In the year 1818, he was elected an Academician, and exhibited the exquisite little Statue of Lady Louisa Russell, daughter of the Duke of Bedford, now at Woburn Abbey, representing her standing on tiptoe, with a face of the most arch expression, pressing a dove to her bosom. In the following year, 1819, he exhibited his sitting figure of Dr. Anderson, for Madras, one of the best of his statues; and the same year, accompanied by his

friend Jackson, the painter, he made his first visit to Italy, where he was elected a member of the Academies of Rome and Florence. On his return to England, Chantrey was made the confidential bearer, by Lord Byron, of the celebrated autobiographical memoir, a gift to his friend T. Moore, Esq., which was subsequently destroyed.

On his return from the continent Chantrey modelled four of his finest busts, viz. those of Lord Castlereagh, Mr Phillips the painter, Mr Wordsworth, and Sir Walter Scott—the latter of which he never excelled, and which alone preserves for posterity the genius and the man. Among his principal works from this period, may be mentioned his Statues of James Watt, in the church of Acton near Birmingham, and the Statue of Dr. Cyril Jackson, erected at Oxford; those of Grattan and Washington, the former at Dublin, the latter in the State House at Boston; his Statue of Sir Joseph Banks now in the hall of the British Museum; Statues of Sir Edward Hyde, and of Bishop Heber blessing two Hindoo girls, now at Madras; one of Mr Canning, for the Town Hall at Liverpool; one of Dr. Ryder, Bishop of Litchfield and Coventry, in Litchfield cathedral; and that of Bishop Bathurst in Norwich cathedral. His Statues in Westminster Abbey are those of Francis Horner, James Watt, Sir T. S. Raffles, George Canning, Rev. E. F. Sutton, and Sir John Malcomb; and there is a fine Statue by him of Gen. Gillespie in St. Paul's Cathedral. Chantrey executed also some equestrian Statues in bronze, but these are not of the highest merit. They are those of George the Fourth, at Brighton, and in Edinburg; of Pitt, in Edinburg and in Hanover Square, London; of Sir Thomas Munro, at Madras; and that of the Duke of Wellington, now placed in front of the Royal Exchange, which was in progress of erection at the time of his death, and which was completed by Mr Weeks, who had for several years assisted him in his atelier.

Chantrey has been styled *par excellence* the sculptor of his own nation and of his own day. "Abandoning," says his biographer, "all those models which had acquired a sort of prescrip-

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tive connection with his art, he sought to apply his powers to the illustration of the times, and scenes, and feelings amid which he lived,—and passing by the mythology of his own country, as not adapted to the more enlightened character of the age, his genius was content to clothe itself in the costume of the country which produced it."

Since the commencement of the present century, sculpture, as well as the other fine arts, has received a decided impulse in England; and not a few admirable specimens attest her present artistical reputation, while an inexhaustible mine of subjects is yet to be found in her history. The Royal Academy has done, and is still doing much to improve and encourage the tastes and endeavors of her artists — many of her public monuments may be advantageously compared with those of her continental neighbors — the features of her great and good men will be faithfully transmitted in marble to posterity — and, under the patronage of Victoria and her princely consort, who appreciate and reward every department of excellence, there is good reason to believe that, at no far distant future, the advancement of this art in the British Empire will be commensurate with the most ardent wishes of its votaries.

## CHAPTER XVIII.

AMERICAN SCULPTURE — ANCIENT MONUMENTS — SCULPTURED ROCKS — LAPIDARY INSCRIPTIONS — SCULPTURES OF CENTRAL AMERICA — MONUMENTS AT PALENQUE — UXMAL — COPAN — QUIRIGUA — MEXICAN SCULPTURES — MONUMENTS OF MEXICO — PERUVIAN MONUMENTS — TOWER ERECTED BY THE NORTHMEN AT NEWPORT — SCULPTURES AT WASHINGTON — STATUE OF WASHINGTON AT RICHMOND — MONUMENTS AT BALTIMORE — WORKS OF AMERICAN SCULPTORS — S. V. CLEVENGER — PRESENT STATE OF AMERICAN ART.

BUT a small portion of material has as yet been collected concerning the history, population and condition of the aboriginal inhabitants of this country, previous to the arrival of the Europeans. The idea has been entertained by many, that America was not unknown to the ancients ; and, from certain passages in the works of some of the writers of antiquity, as well as from coincidences in the languages and customs of some of the nations of the old and new continent, plausible reasons have been advanced in support of this theory. Whatever knowledge, however, the inhabitants of Europe possessed of America, no traces of it existed at the period of the revival of letters ; and it was generally supposed that the Canaries or Fortunate Islands formed the western boundary of the world. During the latter part of the fifteenth century, an ardent spirit of discovery displayed itself throughout the whole of Europe ; the principal object of which was to find a passage to the East Indies by sea. The discovery of a New World in the West was at once extraordinary and unexpected ; it was the means of opening a new field of wealth, glory and knowledge ; and the name of Columbus will be held in perpetual remembrance alike by the Old Continent and the New.

At the commencement of the present century, with the exception of the antiquities in the vicinity of Mexico, and at a few places in the Andes of South America, we were ignorant of the existence of any monuments of interest in our country. Since that period, however, we have been made acquainted with vast numbers of architectural ruins, statues, sculptures and inscriptions, which bid fair to rival in magnificence and grandeur those of any other portion of the globe.\*

The remains of art existing in America, belong not only to different eras in point of time, but to several nations, and may be divided into three classes; those designating the manners and institutions of the barbarous Indian tribes; those belonging to the nations who raised the ancient forts and tumuli; and those relating to people of an European origin.

The antiquities which, in the strict sense of the term, belong to the Indians, consist chiefly of rude ornaments and inscriptions, coarse vessels of pottery, knives and tomahawks, arrow points and lance heads, great varieties of tubes and pipes, ornaments of stone, bone and mica, sculptures of the human head, birds and animals, and many such articles of domestic use as are adapted to the wants of savage life. Many of the carvings in stone display considerable taste and skill; and several of the heads and figures of animals indicate a high degree of art, exhibiting not only the general form and features of the objects, but frequently their characteristic attributes and expressions. The authors of the Smithsonian Volume have furnished us with engravings and wood-cuts of seven sculptures of human heads found in the mounds, one of which surpasses in workmanship any

\* For the materials from which we have compiled our account of the ancient sculptures discovered in our country, we are mainly indebted to Mr Bradford's work entitled "American Antiquities," and to the Volume of Contributions published during the past year (1848) at Washington, under the direction of the Smithsonian Institute for the Diffusion of Knowledge, by Messrs Squier and Davis, whose investigations and researches have contributed much towards the elucidation of the Aboriginal Antiquities and Ancient Monuments of our country.

specimen of ancient American art which has fallen under their notice, not even excepting the best productions of Mexico and Peru; and they feel themselves warranted in believing that they display not only the characteristic features of the ancient race, but also their method of wearing the hair, the style of their head dresses, and the nature and mode of adjustment of a portion of their ornaments.

No relics obviously designed as Idols, or objects of worship, have been found in the mounds, although some singular specimens of sculpture, to which this title has been applied, have been exhumed near the surface. One was discovered not long since near the mouth of the Scioto river, and represents a human figure in a squatting attitude, with the arms clasped around the knees, upon which the chin is resting — the common position of the Indians, when seated around their wigwam fires. Another similar specimen was discovered some years since in Virginia; but, as they are immeasurably inferior as works of art to the relics of the mounds, the Smithsonian authors attribute them to the tribes found in possession of the country by the Europeans.

The sculptures of animals and birds discovered in the mounds are very numerous, and to the Smithsonian Volume, we are also indebted for several spirited representations of Bears and Beavers, Hawks and Herons, Toads and Turtles, many of them exquisitely carved in porphyry, sandstone, and marble. A few specimens in Terra Cotta have been occasionally found in the mounds.

The Pipe bowls form not only a numerous, but a very interesting class of Indian remains. They were generally wrought in the Red Pipe-stone of the Coteau des Prairies, a mineral resembling steatite, easily worked and capable of a high finish. They are always carved from a single piece, and sculptured with miniature figures of animals, birds, reptiles, etc. all of them executed with exquisite skill, and with a strict fidelity to nature. Some of the sculptured pipes of the mounds are made of a very fine and beautiful description of porphyry.

That the art of pottery had attained to a considerable degree of perfection among the mound builders, is evident from several specimens of vases which have been discovered, rivalling in their delicacy and finish many of the best Peruvian specimens, to which they have in many respects a close resemblance. The authors of the Smithsonian Volume satisfied themselves by careful investigation that urn burial was not practised by the inhabitants of the valley of the Ohio, although it is sufficiently evident that burials of this character were frequent in some of the Southern States, where several earthen vessels, containing human remains, have been discovered.

A few small sculptured Tablets have been found in the mounds, some of which have been regarded as bearing hieroglyphic and others alphabetic inscriptions ; but, after much investigation of the subject, the authors of the above work have come to the conclusion that there has been, as yet, no sculptured monument discovered, which affords sufficient evidence of the existence of an alphabetic or hieroglyphic system among the mound builders.

Rocks rudely inscribed with figures of men and animals, have been observed at various points within the United States, and have commanded no small share of attention ; and the authors of the Smithsonian Volume have recorded and figured several which they noticed in the progress of their investigations. Some of the most remarkable are those called the Sculptured Rocks of the Guyandotte river, in Virginia. Upon the horizontal face of one was cut in deep outline, the figure of a man, six feet three inches in height by two feet in breadth at the shoulders, the feet turned outwards, and the arms close by the side of the body ; upon the face of the rock below, is depicted the head of a deer or elk, with its branching antlers ; above this, are the tracks or footprints of certain animals, and two rows of round holes, which are supposed to indicate the number of achievements in war or chase, of the chieftain whose effigy is beside them. Upon the vertical face of another, is cut in deep and bold outline, the figure of an eagle, with wings extended as if soaring upward : up-

on another is a sculptured group manifestly representing a hunting scene; and upon the fourth, are cut the head and shoulders of an Elk, of full size, and in point of spirit, hardly excelled by any outline representation. The lapidary inscriptions at Dighton in Massachusetts, at Portsmouth in Rhode Island, and those in Venango County, Pennsylvania, are very similar to those of the Guyandotte.

Another class of antiquities, those bearing evident marks of being the production of a people elevated far above the savage state, are principally confined to Central America; and indicate the existence of populous nations who had attained a very respectable proficiency in the refinements and arts of life. It is nearly a century since the existence of imposing ruins in the central regions of the New World, became known through the reports of illiterate huntsmen, who were led by the pursuit of game into the vicinity of these remains. We derive our first correct information concerning them from Antonio del Rio, a Spanish captain, who, in the year 1787, was sent, under the auspices of the Court of Spain, to examine the ruins of Palenque. In the year 1806, another Spanish officer, Dupaix, was despatched upon a similar mission. He was ordered to examine not only Palenque, and Mitla, the former supposed to be the site of an Egyptian, and the latter a Grecian colony, but also the whole region, and to endeavor to discover and describe any other actual remains it might contain. He made three excursions, accompanied by a skilful artist, Castaneda, and published in a volume, the result of their investigations. M. de Humboldt did not extend his researches into this region, but states that he found at Mexico an able artist who had visited Mitla, and had taken drawings of its ruins.

In the year 1825, the Geographical Society of Paris offered the prize of a gold medal to the competitor who should furnish the most interesting description of the ruins of America, previous to the first of January, 1836. Consequently, several travellers, imbued with a love of antiquity and adventure, among whom were M. Correy, a French physician, and M. Waldeck, a pupil

of the celebrated painter, David, repaired at different periods to Central America for the purpose of studying the ruins, and of describing and drawing them. At the period fixed by the Society for the adjudication of its prize, a commission was appointed to examine the works of the various competitors, who reported that none of them had carried out its programme so far as to entitle them to the reward. In the meantime our countryman, Mr Stephens, repaired to Central America in a diplomatic capacity, in 1839, accompanied by his friend and fellow-traveller, Mr Catherwood, to take the necessary drawings, and to assist him in exploring the ruins. The result of their investigation has been presented to the public in four highly interesting volumes, containing much valuable information, and illustrated with elaborate and numerous drawings and designs of the architectural ruins and sculpture. We cannot attempt in our present compilation, any thing like a description of the peculiar characteristics of these wonderful structures of a by-gone people; but must content ourselves with collecting from the works already mentioned, a few scattered notices of the remains of some of the rich and complicated sculptures which have been there discovered.

The most celebrated of these ruins have been found near Palenque, a small city in the state of Chiapas, situated upon the confines of Guatimala and Yucatan, near the boundary line between Mexico and Central America. They consist of a large building called 'The Palace,' and four or five other buildings of inferior size, in a tolerable state of preservation, with the remains of a few others, so utterly dilapidated that it is difficult to say what they have been. The palace, measuring two hundred and twenty-eight feet front by one hundred and eighty feet deep, stands upon an artificial elevation forty feet high, formerly faced with stones, which have been thrown down by the growth of the trees.\* It was built of stone, with a mortar of lime and sand, and

\* From the lofty trees with which these ruins are overgrown, some travellers have advanced the opinion that a period of probably a thousand years, must have elapsed since the extinction of the people by whom these fabrics were constructed.

the whole front had once been covered with stucco, and painted. The height of the building is not more than twenty-five feet, and all around it, was a broad projecting cornice of stone. The front contains fourteen openings resembling gates, each about nine feet wide ; and the intervening piers, only six of which remain entire, are ornamented with spirited figures in bas-relief. One figure presumed to be a warrior, stands in an upright position, holding in his hands a staff or sceptre, opposite to which are the marks of some fractured hieroglyphics, which doubtless tell its history. At the feet are two nude figures, seated cross-legged, and apparently suppliants. On each side of the steps leading from the centre door of the corridor to a rectangular court-yard, grim and gigantic figures, nine or ten feet high, are carved in the stone in bas-relief, and adorned with necklaces and helmets, but their attitude is that of pain and agony.

The structures contiguous to the palace, are of inferior dimensions, but all richly ornamented ; and in one of them Mr Stephens calls the particular attention of his readers to what he considers the most perfect and most interesting monument in Palenque. It consists of a stone tablet, covering the whole width of a chamber, nine feet wide and eight feet high, in three separate pieces, most admirably sculptured, the figures and characters standing out clear and distinct upon the stone. The principal personages, supported upon the backs of kneeling figures, are apparently in the act of offering an oblation to a hideous mask placed upon a table or altar, which is borne up by two figures, sitting cross-legged, their bended necks and distorted countenances, expressing much pain and suffering. The figures, as well as the ornaments, were enclosed on all sides with hieroglyphics, and were beautifully executed ; equal in symmetry and proportion to the best specimens of Egyptian art.\*

\* Mr Squier, who occupies at present the post of Chargé d' affaires at Guatamala, has been engaged in some antiquarian researches, in the course of which he has discovered the remains of an ancient city, buried beneath the forest, about a hundred and fifty miles from Leod, which far surpasses the architectural wonders of Palenque.

The monuments generally considered next in point of interest, are found at Uxmal, in the Province of Yucatan ; and, when first discovered, were in the midst of a forest, with trees growing every where upon their surface. The most remarkable edifices lie together, and consist of four large buildings, besides several pyramidal structures, richly ornamented, arranged on the sides of a quadrangular terrace, and nearly as wonderful in their architectural details, as the ruins of Egyptian Thebes. The Casa del Gobernador, or Governor's House, is described as a noble structure, exhibiting an immense quantity of architectural embellishment. " Remote from the region of rain, it stands," says Stephens, " with its walls erect, and almost as perfect as when deserted by its inhabitants. The entire building, the façade of which measures three hundred and twenty feet, is of stone, plain up to the moulding that runs along the tops of the door way, and above filled with sculpture, rich, grand and elaborate. The whole wears an air of architectural symmetry and grandeur ; and, as the stranger ascends the steps and casts a bewildered eye along its open and desolate doors, it is difficult to believe that he sees before him the work of a race who have been described by historians as having perished in ignorance of the arts of civilized life." The style and character of the sculptured ornaments at Uxmal, are unique and peculiar ; entirely unlike those which were found at Palenque. They consist of squares and diamonds with busts of human beings, heads of leopards, and compositions of leaves and flowers, every ornament or combination being made up of separate stones, on each of which part of the subject was probably carved, before it was set in its place in the wall, thus forming, as it were, a species of sculptured mosaic. The court, which is enclosed by the buildings, is curiously paved with stones, six inches square, each of which is sculptured in mezzo-relief with a full and accurate figure of a tortoise. They are arranged in fours, with the heads of the tortoises together, and, although composed of a hard stone, they appear to be very much worn.

The next most remarkable monuments are those found at Copan, on the northern bank of a river of the same name, where

a large and populous city existed at the time of the Conquest, but has since been destroyed by the Spaniards. At present, no human habitation is found there, and the whole site of the town is overgrown with forest trees. The ruins are dispersed over a space about a thousand feet in length and five hundred in width, and consist of the remains of strong and high walls, constructed of massive hewn stones, and of several pyramidal altars. The most interesting objects among these ruins, are a considerable number of square columns, of a single block of stone, from twelve to twenty feet in height, and three feet square, richly sculptured in very bold relief on all four of the sides from the base to the top. Many of them were still standing, while numerous others had been thrown down and destroyed. Upon one side of these columns or idols, a human figure is represented in relief, richly and curiously attired, and the back and sides are generally covered with hieroglyphics in square tablets. In front of these columns or idols, and generally at the distance of eight or ten feet, is placed a stone table or altar, also richly sculptured with figures and emblematical devices. Colossal figures are also found among the ruins at Copan. Amongst other objects, Mr Stephens enumerates the remains of a gigantic ape or baboon, resembling in outline and appearance one of the four huge animals which formerly stood in front, attached to the base of the obelisk of Luxor; a human head of colossal dimensions, being about six feet in height; an altar representing the back of a tortoise; the head of a crocodile well executed; and Colonel Galindo, late governor of the province of Peten, mentions the colossal head of an alligator, having in its jaws a figure with a human face and the paws of an animal, and another having the appearance of a gigantic toad in an erect position, with human arms, and tiger's claws. The ruins at Copan exhibit great ingenuity and labor, and have been compared as works of art to those found in the temples of Elephanta and Ellora, in Hindostan.

Several stone Idols, similar to those at Copan, have been discovered at Quirigua, and also an Obelisk twenty-six feet in height, richly sculptured with finely drawn figures of men.

Many theories are advanced to account for the architecture and sculpture of these ruined cities. Unlike the relics of the ancient capitals of the Old World, found oftentimes upon an arid plain, and not unfrequently sinking beneath the sands of the Desert, these remains are surrounded as we have seen, by rank and luxuriant vegetation ; not only do trees grow at the foundation of the structures, but even on the side-courses of the stonework, and on the summit waves a crown of verdure. From a careful examination of the ruins, Mr Stephens has arrived at the conclusion that there is no ground for ascribing to these structures a very remote antiquity, but that they were erected, and consequently that the sculptures were executed, by the nations who were in possession of the country, at a period but little anterior to the arrival of the Spaniards, or of some not very distant progenitors. Other writers, however, differ entirely from this opinion, and, from the peculiar style of the sculptures, they advance the theory that the Antiquities of Central America date from a very remote period ; that they were the works of a people highly civilized, and far advanced in art and science, infinitely more so than the nations of the Age of Cortez and the Spanish historians ; while others claim for them an existence coeval with that of the pyramids of Egypt, the vast excavations of Petra, and the stupendous rock-cut temples of India.

Numerous remains of antiquity have also been discovered in different parts of Mexico, testifying to the state of civilization at which the natives had arrived, previous to the invasion of their Spanish conquerors ; and indicating that peculiar talent for rich, complicated, and laborious sculpture, which must have distinguished the authors of the idols, statues, and planispheres.

At the time of the Conquest, in 1521, the capital of the country which then bore the name of Tenochtitlan, signifying the residence of the God of War, boasted of many remarkable pyramidal monuments called Teocalli, which astonished the conquerors, by the magnificence and splendor of their decorations. Many of these, particularly such as were of inferior size, were destroyed by the fanatic zeal of the Spaniards ; while others, probably from

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their enormous dimensions, escaped the general ruin. Baron Humboldt traces a resemblance in the Mexican Teocallis to some of the Pyramids of Sakkarah in Egypt.

The largest, and probably the most ancient of these pyramids, is that at the city of Cholula, constructed of alternate layers of unburnt bricks and clay. It was divided into four separate stages of equal height, and its sides correspond, like those of Egypt, with the four cardinal points of the compass. The base covers an area double that of the Egyptian pyramid of Cheops, being one thousand seven hundred and seventy-three feet in length; and its height is one hundred and seventy-seven feet, ten feet higher than the pyramid of Mycerinus. An altar, dedicated to the God of the Air, formerly stood upon the summit, but its place is now occupied by a small Christian chapel. The Teocallis served at the same time the double purpose of temples and tombs, and were covered externally with bas-reliefs, richly sculptured with figures of men and animals, and with hieroglyphic inscriptions. In the pyramid already described, a stone vault, supported by beams of cypress-wood, has been discovered, containing two skeletons, together with two basaltic idols and several curious vases.\*

Besides the remains of ancient sculpture which have been found in many of the ruins, there are several Mexican monuments which merit the careful attention of travellers. Within the Cathedral at Mexico, is the celebrated sculptured block of porphyry, twenty-five feet in circumference, called the "Stone of Sacrifice," intended, as Humboldt supposes, as an arena, upon which the gladiatorial contests took place between foreign prisoners and the Mexican warriors. In the centre is carved a head in relief; around are twenty groups of two figures each, represented in the same attitudes; behind each of the groups is a

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\* Large quantities of fragments of earthen ware are frequently discovered among the ruins, and many entire vessels have been found, which, for exquisite workmanship, and graceful design, are exceedingly remarkable. Several idols in Terra Cotta have also been exhumed, and jars modelled into birds, toads, and other animals, exhibiting much humor, as well as ingenuity.

hieroglyphic, denoting the conquered province ; and on the upper surface of the stone, there is a groove of some depth, designed to receive the blood of the victims. Near this is a second circular block of porphyry, finely cut and polished, twenty-seven feet in circumference, called the "Calendar Stone," with a head in relief, in the centre representing the Sun, surrounded by a double row of hieroglyphics, by which it is supposed the Aztecs were accustomed to designate the months. At the Museum in the University at Mexico, there are, besides several mutilated figures of men and animals, a variety of figures of rattlesnakes in basalt; Mr Bullock mentions a Statue of colossal dimensions, which was concealed under the gallery of the University, representing the Goddess of War, uniting in its outlines a deformed human figure, a tiger and a rattlesnake ; and in the Dominican convent is a large Idol, representing a serpent in the act of devouring a human victim.

Southern America, at the discovery, presented in the character and condition of its inhabitants an appearance very similar to that exhibited in the northern continent. Over the greater portion were scattered numerous families of the Red race, elevated in no respect above a state of barbarism, though still preserving some feeble traces of a lost civilization, in their customs and traditions. Like the Mexicans, the Peruvians had advanced in art, science and learning under the administration of wise rulers, and their state archives contained written histories of their country, from the dawn of civilization among them till the period of the Conquest. According to their ancient chronicles, they are indebted for their civilization to Manco Capac, an Inca of mysterious descent, who reigned about the commencement of the twelfth century, and introduced among them literature, religion and the useful arts.

The ancient Peruvian monuments are not, like those of Central America, distinguished by sculpture and rich ornaments, but by solidity and simplicity. Some of the most curious and interesting are their sepulchres, formed with earthen mounds, similar to those in North America, and like them containing, besides the

bones of the deceased, various articles which disclose to us proofs of the degree of civilization attained by their builders. These mounds or graves are found to contain a great variety of implements and other articles, of gold, copper, and stone, emeralds cut into various shapes, figures of golden idols, and frequently earthen vessels formed with the hammer, some of which are exceedingly curious. Ulloa describes these vessels as being generally constructed from a fine black or red earth, usually of a round shape, with a handle in the middle, on one side the mouth, and on the other the head of an Indian, with the features naturally expressed. Vases of marble have also occasionally been found, some of them cut and polished with great perfection; and also axes of basalt, and edged tools of hardened copper.

The most magnificent of their Temples was that of the Sun at Cuzco, the ancient capital of the Peruvian empire. A golden image of the great Father of Light, occupied a large portion of one side of the interior of the Temple; and the mode of worship was similar to that at the Temple of Heliopolis in Egypt. A Dominican convent now occupies the site of the ancient edifice.

Civilization however was not confined to the extensive region already indicated: Chili, "into which country," says Bradford, "the restless and ambitious Incas had penetrated with their armies, and the northern portion of which they appear to have conquered, was occupied by various tribes, far advanced above the savage state; and to the north and northeast of the kingdom of Quito, there were nations whose attainments in the arts were second only to those of the Peruvians." In the province of Cujo, there stands a large stone pillar called 'The Giant,' upon which have been observed several marks and inscriptions; upon a stone near the Diamond river, Humboldt discovered sculptured impressions of human feet; and, on the banks of the Orinoco, rude figures, resembling tigers, crocodiles, and snakes, are frequently seen sculptured at an immense height upon the face of perpendicular rocks, similar to those existing in the northern and western sections of our own country.

The most ancient structure in our country is the "Stone Tower," or Mill, (as it is generally called) standing in the town of Newport, near the southern extremity of Rhode Island, the Vinland of the Scandinavians. It is constructed of rough stone (gray-wacke) laid in courses, strongly cemented together by mortar, and has the appearance of having been once entirely covered with cement. It is circular in form, measuring twenty-three feet in diameter, and twenty-four feet six inches in height, and is built upon arches which rest upon eight columns, each ten feet in height, with plain bases and capitals projecting a little beyond the shaft. This structure has given rise to many speculations and conjectures, but nothing satisfactory has ever been decided concerning it; its origin and its history still remain shrouded in mystery. There are no ornaments remaining upon it, which might serve as a guide in ascertaining the probable date of its erection; but from its peculiar characteristics, Professor Rafn is of opinion that it was probably a Baptistry, belonging to a church or monastery founded in Vinland by the Northmen at a period not later than the twelfth century.

The greater portion of the sculpture existing at the present day in our country, is to be found collected at the Capitol at Washington.

The Capitol building is of freestone, quarried at Aquia creek, painted white, of the Corinthian order, imposing for its massiveness, and its commanding situation, and is well adapted for the uses for which it is intended. Under the central dome is the Rotunda, ninety-six feet in diameter, and ninety-six feet in height, divided in its circuit into panels, by lofty Grecian pilasters which support an entablature ornamented with wreaths of olive.

In the Rotunda there are four historical bas-reliefs in marble, one over each of the entrance doors. The group over the western entrance was executed by Capellano, an Italian artist who had studied under Canova. It consists of five figures, and represents the 'Preservation of Captain Smith by Pocahontas,' the daughter of the Indian chieftain Powhatan, an incident which

occurred in the interior of Virginia. Captain Smith, attired in the military dress of the age, is represented reclining on his elbow, with his body extended upon the ground. In the centre behind is the chief, Powhatan. The youthful Pocahontas hangs over him to protect him from the blow, which two Indians stand ready to give, while in the back-ground is seated the aged chieftain in the act of motioning them to stay their work of death. The composition of the group is good, and the figures well executed, but there is a very evident want of truth in their delineation and costume. The panel over the eastern door commemorates the ‘Landing of the Pilgrims on Plymouth Rock,’ from the chisel of Causici, a pupil also of the celebrated Canova. The group consists of four figures in bold relief, the Pilgrim, his wife and child, and an Indian. The Pilgrim in the costume of the early part of the seventeenth century, is represented in the act of stepping from the boat, to receive from the hands of the Indian kneeling before him, an ear of corn tendered to him as an act of friendship. In the hinder part of the boat, on the prow of which is inscribed the memorable year “1620,” are seen the wife and child of the pilgrim, the former with eyes and hands uplifted in devotional gratitude, while the countenance of the latter indicates mingled emotions of fear and wonder. An intelligent critic in writing of this production, states that “the countenance and dress of the Pilgrim are not exactly such as might have been expected from the genius of Causici. The Pilgrim appears too insignificant, and the Indian too awkward and colossal.” ‘Penn’s Treaty with the Indians,’ in the year 1682, was chiselled by Gevelot, a French artist. The founder of the Colony of Pennsylvania is seen standing under the ample shade of a spreading elm, in friendly negotiation with two Indians, to whom he is about presenting the Treaty. The peculiar costume of Penn is rigidly preserved, and the candor and honesty of his countenance are naturally expressed; but as a work of art, it has not received very general approbation. The fourth and last piece of historical sculpture, which is considered to possess more of merit than the others, is over the southern entrance, and represents the

'Conflict between Boon and the Indians,' an occurrence which took place in the year 1773. The figures are of colossal size, representing the intrepid backwoodsman and two Indians. The scene is the interior of a forest, and the moment chosen is that when the hero of the group has just discharged his rifle, killing one of the Indians, and is instantaneously attacked by the other, the deadly blow of whose tomahawk Boon averts by elevating his rifle with his left hand, while, with his right, he draws the knife which is to terminate the frightful conflict. This work also is the production of Causici, who has employed to great advantage the bold relief which the chisel affords in executing the human figure. The intrepidity and resolution of Boon's countenance have been given to the life; the attitude of the dead Indian, with the knees drawn toward the breast, and the head resting upon the open hands placed one above the other, is admirably arranged; whilst the artist has done full justice to the frantic countenance and vigorous frame of the savage.

The Capitals of the columns in the Representatives' Hall are of the Corinthian order, of white Italian marble, sculptured after the model of those at the Temple of Jupiter Stator at Rome; the colossal figure of Liberty was modelled in plaster by Causici, who intended to have executed it in marble; the Eagle, sculptured in relief on the stone beneath, was copied from nature by Valaperti, an Italian sculptor of high reputation, who has left but this single specimen of his talents in our country; and the beautiful statue of 'History recording the Events of the Nation,' is the work of Franzoni, who died shortly after its completion. The goddess is represented upon a winged car, which is in the act of rolling over the globe, upon which is figured, in bas-relief, the signs of the Zodiac. Upon the wheel of the car are placed the hours, thus forming the face of the clock of the hall. In the Library are two fine marble busts; the one of Jefferson, by Cerrachi, and the other that of Lafayette, by David of Angers, of colossal and bold proportions, presenting simply the head of this noble friend of liberty. The allegorical representation of

Justice and Fame, in the Supreme Court Room, has neither received nor merited much praise as a high work of art.

Within the area on the west front, stands a beautiful Monument, erected to the memory of the gallant officers who fell at Tripoli, in the year 1804. It was executed in Italy, and consists of a white marble column, elevated upon a pedestal, surmounted with an eagle, and surrounded by allegorical figures, the size of life, of History, Fame, Commerce, and America. History is in the act of recording on her tablet the heroic achievements of the departed warriors; Fame has mounted upon the base to crown them with laurels; Mercury, carrying the cornucopia, as the representation of Commerce, bewails their untimely fate; while the Genius of America, represented as an Indian female, is directing the attention of two children, whom she leads by the hand, to the commemorative device. The shaft of the column bears the beak and stern of three vessels of antique form, projecting from it at equal distances from each other, and on the front of the pedestal, is a sculptured bas-relief representation of the bombardment. The other three sides are occupied with inscriptions.

The Statue of Washington, by Greenough, stands upon the square opposite the east front of the Capitol. It is of colossal size, representing the hero in a sitting posture, with a loose drapery covering the lower part of the figure. The seat is a massive arm-chair of antique form, the sides of which are covered with bas-reliefs—the Infant Hercules strangling the Serpent in his cradle, and Apollo guiding the steeds of the Chariot of the Sun. On the left is placed a small statue of Columbus, holding in his hand a Sphere; and on the right, a similar small Statue of an Indian. The work stands upon a simple square block of granite with the inscription, “First in War—first in Peace—first in the hearts of his Countrymen.”

On the southern blocking of the steps of the Portico, stands Persico’s group representing the ‘Discovery of America by Columbus.’ This consists of two figures, one the bold adventurer,

a majestic form in full Spanish dress and armor, with a countenance lit up with a lofty enthusiasm, with one foot advanced, and holding triumphantly a Globe in the right hand, the world of his early dreams and present enraptured vision — the other, an Indian female unnoticed by Columbus, but in whose face are blended in life-like vividness, alarm, surprise and wonder at the advent of the mailed discoverer.\* Over the eastern door of entrance are two light and beautiful figures, in stone, in the act of crowning with laurel the bust of Washington, and on each side of the door, in niches, are colossal statues in marble, one representing Peace, the other War, by Persico. The tympanum of the pediment of the eastern portion is occupied with a group of colossal figures, sculptured with great delicacy of finish, representing the Genius of America, accompanied by Hope and Justice, and at her feet the figure of an Eagle, with head upraised, and wings expanded, as if ready and eager to fly at her command.

The Statue of Washington, by Houdon, in the Capital at Richmond, Va. purports to be an exact representation of him as he appeared two years after the close of his military career — the costume being that in which he was accustomed to appear as Commander-in-chief of the army.†

The Statue of Washington, by Chantrey, in the Rotunda of the State House at Boston, is sculptured in white marble, rather above the natural size. The attitude is easy and dignified; the drapery broad and well cast; and the prevailing sentiment is that of simplicity and grandeur.

The first and only Bronze Statue cast in our country is that of Nathaniel Bowditch, LL. D., by Ball Hughes, now at the

\* Mr Greenough is now employed at Florence upon a companion group, comprising four figures, a Backwoodsman, and an Indian, with his wife and child, emblematic of the Meeting of the Indian and Anglo-Saxon Races.

† Judge Marshall testified to its correctness by stating that, "to a spectator standing on the right hand of the statue, and taking a half-front view, it represented the original as perfectly as a living man could be represented in marble."

Cemetery at Mount Auburn. The figure is of the natural size, and seated, raised upon an Egyptian pedestal: the right hand rests upon a copy of his celebrated volume, the "Mécanique Céleste," and at the left are introduced the Globe and Quadrant, emblematic of the talents of the great Mathematician and Navigator. To Mr Hughes, also, are we indebted for the first marble Statue chiselled in our country, that of Gen. Alexander Hamilton, which was destroyed by fire in December, 1835, having stood but eight months upon its pedestal, in the centre of the Rotunda of the Exchange at New York, where it had been erected by the munificence of her citizens.

The Statue of William Penn, the founder of the colony of Pennsylvania, is in front of the Pennsylvania Hospital, to which institution it was presented in the year 1804, by John Penn, Esq. of London. It is of colossal size, standing upon a marble pedestal, and represents Penn, in the plain Quaker garb and hat, holding in his left hand a scroll, containing the Charter of privileges.

Two public monuments have been erected at Baltimore; the one in honor of Washington, the other to commemorate the names of those, who fell in September, 1814, in defending the city.

The Washington Monument, erected in the year 1818, consists of a Doric column of white marble, one hundred and sixty feet in height, and twenty feet in diameter, placed upon a base fifty feet square. On the summit stands a colossal Statue of Washington, by Causici, representing him at the moment when he resigned his Commission after the Revolution.\*

The Battle Monument is also of white marble, and consists of an Egyptian base, four feet in height, surmounted by a column, presenting the appearance of fasces bound by a fillet, on which are inscribed, in letters of bronze, the names of the thirty-nine

\* A National Monument to the memory of Washington has been commenced at the capital city of the Union, which, when completed, will be worthy of the illustrious patriot, and highly creditable to the gratitude of the people by whose contributions it is to be erected.

citizens, who were killed in defending the city. Wreaths of laurel and cypress are entwined around the top of the fasces, and beneath these are inscribed, also in letters of bronze, the names of the three officers, who perished in the cause of their country. The basement is surmounted by a cornice, at the angles of which are finely sculptured Griffins, regarded by the ancients as emblems of wisdom and veneration, and the lower part of the column is ornamented with bas-reliefs, representing the 'Battle of North Point,' the 'Bombardment of Fort M'Henry,' and the 'Death of General Ross,' the British commander. The entire structure, thirty-five feet in height, is surmounted by a colossal female figure, personifying the City of Baltimore, with a mural crown upon her head; in one hand she holds an antique rudder, symbolic of navigation, and in the other a wreath of laurel. At her feet on the right, are the American Eagle, and a bomb, commemorative of the bombardment. The proportions of the Monument are strikingly correct and beautiful; the attitude of the Statue is easy and graceful; and the whole presents a gratifying evidence of the cultivation of art amongst us at the period of its erection.

The Bunker Hill Monument at Charlestown, the corner stone of which was laid on the 17th of June, 1825, just fifty years after the Battle, is an Obelisk of granite, thirty feet square at the base, fifteen feet at the top, and rises two hundred and twenty feet from its foundation. It is entirely devoid of sculptured ornament.

It is foreign to our purpose to attempt anything like a criticism of the works of living American sculptors; but we cannot refrain from briefly noticing the *Orpheus* by Mr Crawford, now the property of the Boston Athenæum, and the works of Mr Powers, whose highly finished productions are unfolding new beauties to the eye, and developing new tastes in the minds of the American people.

The '*Orpheus*' is considered to be the best of Mr Crawford's productions. The statue is of the natural size, nude, with the exception of a short mantle, and sandals upon the feet. Cerbe-

rus has yielded to the music, and reclines peacefully on the ground; while Orpheus, inclining forward as it were into "the shades impenetrable to mortals," holds in one hand the Lyre, which has done its first work of conquest, and, with the other, he shades his eyes that he may better collect the light to guide him in his adventurous expedition.

Mr Powers' three great works are the 'Eve,' the 'Greek Slave,' and the 'Neapolitan Fisher Boy.' The figure of the 'Eve' is rather above the natural size. She is represented standing, entirely nude, her long hair turned in front, and falling gracefully below. The left hand hangs negligently by her side, and in her right she holds the apple, musing on the fate which it involves, the countenance indicating meditation and sadness, mingled with an expression of eager desire. The 'Greek Slave' is the third copy from the original, and was exhibited during the past summer in several of our principal cities. This is Mr Powers' second ideal work, and like the Eve is without drapery. The figure, five feet five inches in height, (four inches and an half higher than the Venus,) represents a Grecian maiden exposed for sale in the slave-market at Constantinople. She stands chained by the wrists to a column, over which is thrown a marble drapery; the weight of the body rests principally upon the left limb, the right being slightly bent; the head is turned partially to the left; while the face of the young and lovely girl, indicates alike genuine modesty, keen suffering and beautiful resignation. The 'Fisher Boy' is a small statue, representing him intently listening to the well known murmur of a shell which he holds to his left ear, while in the right hand he carries a net; a work beautiful, both for conception and execution.

The name of Clevenger fills the heart of every American with feelings of painful regret at the early death of one, whose acknowledged talent and genius entitle him to a high rank in the list of American sculptors.

SCHOBAL VAIL CLEVENGER was born at Middletown, in

Ohio, in the year 1812. His father's means were moderate, and as is too frequently the case in a new country, the opportunities for acquiring an education were extremely limited. He resided upon the farm, laboring in the summer, and attending school occasionally in the winter, till his fifteenth year, when he agreed to work with a stone-cutter on the canal at Centreville. He had not been long employed in his new occupation, when his health failed him, and he concluded to travel to Cincinnati. On the front of the market house of this city, there is, or was, at that period, a female figure, carved in wood, which attracted the attention of young Clevenger, and which to use his own words, he "was accustomed to gaze at for hours, wondering if the time would ever come when he should be able to imitate it." He had been but a few days in Cincinnati, when he made the acquaintance of a stone-cutter, Mr Guino, to whom he apprenticed himself, and soon rendered himself very useful to his master by the assistance he afforded him in chiselling ornamental memorials upon the tomb-stones of those who emigrated to these favored regions.

Some years prior to this period, a monument of some pretensions, carved with allegorical reliefs, and containing a Statue representing Grief, had been erected in the burial ground at Cincinnati, by one John Airy, to the memory of General Ganno; and these ornaments Clevenger determined should serve him as models for study and imitation. Fearing that his operations might be interrupted, he would creep quietly at night into the silent grave yard, and busy himself frequently till morning in taking impressions in clay from this and other sepulchral fancies of his unknown predecessor. He turned his attention also, at this time, to reading and the study of books, strongly impressed with the acknowledged truism, that no one can pursue art profitably, who does not possess a refined and cultivated mind.

Shortly after the expiration of his apprenticeship, he married and removed to Xenia, where he commenced business on his own account. His talent here was not sufficiently appreciated, or at

least employed, and he soon returned to Cincinnati, to his friend, Mr Guino, but subsequently connected himself in business with Mr Basset. It was about this time, that he carved in stone the figure of his first child. This production attracted the attention of his future friend and patron, N. Longworth Esq. by whom he was advised and enabled to attend a course of anatomical lectures at the Medical College. He chiselled also at this period, in the fine-grained freestone, so abundant in the neighborhood of Cincinnati, several busts, among which was an excellent one of the late President Harrison; while visiting Lexington in Kentucky, he modelled those of Mr Clay, and Governor Poindexter. He afterwards went to Washington and Philadelphia, and modelled the busts of several distinguished individuals, Mr J. Q. Adams, Mr Van Buren, Mr Biddle, Judge Hopkinson, Mr Webster, Mr Woodbury, and others.

In the autumn of 1838, he came on to Boston, intending to complete the few unfinished works he had in hand, and in the ensuing spring to sail, with his family, for Italy. These expectations were not, however, to be quickly realized. No sooner had his name and reputation become known, than many warm friends and admirers of his talents came forth to welcome him; commissions were crowded upon him to a most flattering extent; and the models and busts of Washington Allston, Judge Davis, Edward Everett, Dr. James Jackson, Hon. Jeremiah Mason, Hon. H. G. Otis, Chief Justice Shaw, and Joseph Tilden Esq. which now ornament the walls of the Sculpture Gallery of the Athenæum, all and each attest the appreciation of the sculptor's merit, and his faithful portraiture of "the minute traits which make up so much of man's individuality."

Clevenger returned in the spring of 1840 to New York, where he remained during the summer, modelling busts, among which may be mentioned that of Samuel Ward Esq., and another of his daughter; a head of Governor Wolcott of Connecticut; and a bust of Chancellor Kent, now preserved in the Law Library of the City Hall—the last which he executed in America.

In October, 1840, he sailed with his family for Havre, passed a few days, that "seemed to him years in the full stores that opened on his sight," amid the magnificent specimens of art in the Galleries of the Louvre; and hastened with all possible speed to Florence, where he met with his friend Powers, who kindly extended a helping hand to his young rival.

During the winter of 1841, he was occupied in modelling draperies and in finishing his busts, the casts of which had been sent out before him. In the following spring, his labors were interrupted by an affection of the eyes, and he availed himself of an opportunity of visiting Rome, where "ten days spent amid her treasure-houses, sent him back wild with delight." On his return, he recommenced his labors, and executed several busts; one of his friend Powers, and one of Louis Bonaparte, ex-king of Holland. He modelled also an ideal bust, which he called the 'Lady of the Lake,' which was executed in marble, for a gentleman of New York; and in October, 1842, he commenced the model of 'The Indian Warrior,' a nude figure, the size of life, leaning upon his bow, the left hand resting upon a pillar, over which hangs a drapery, and the right hand turned slightly aside, as if expecting every moment to hear again the stealthy tread of his enemy. This was his last work, and was entirely completed with the exception of the extremities.

Early in the spring of 1843, his health again failed him, and so rapid was the disease, that in the month of June his physician pronounced it consumption, and recommended a cessation from labor, and a return to his native home. Accordingly on the thirteenth of September, he left Florence, and proceeded to Leghorn, where on the 17th he embarked with his family, on board the barque *Duc d'Orleans* for New York. Clevenger continued to fail as he sped past the shores of the Mediterranean, and on the 27th, two days after passing the Straits of Gibraltar, the last sigh escaped him, it may be, on the very spot where but two short years before had expired the lamented, the immortal Wilkie. "Thus perished," says his biographer, "in the prime of his youth, one whose genius, hardly developed,

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promised fruits of the highest excellence in its maturity ; and thus was he struck down, who had just struggled from obscurity into light, exhibiting the fire that was in him, only that it might be trodden out forever."

The art of sculpture has not, until recently, been very successfully practised in our country. Separated by the broad Atlantic from the Old World, over which are profusely scattered monuments of ancient and modern art, which may be continually studied and contemplated by Europeans, we have had to contend with almost insuperable difficulties. As a nation we are yet young, and have not felt a proper appreciation of artistical merit. Our tastes and pursuits have been too much of an utilitarian character. We may hasten to become rich, but wealth will not purchase, although it may do much to foster and encourage genius. A taste for sculpture, however, thanks to national enterprise and perseverance, is rapidly increasing amongst us. Our country is rich in historical incidents, and many of our young artists have already given evidence of their ability to pourtray them, both with the pencil and the chisel. Institutions and galleries for the encouragement of art have been founded in many of the principal cities of the Union ; and we do not hesitate to predict, that, before the century shall have elapsed, we shall become as renowned for the universal cultivation of those pursuits which refine and humanize life, as we now are for the free exercise of the rights of man, and the unrestrained growth of popular liberty.

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